MAXIMUM ROCKNROLL

NO. 42 NOVEMBER '86 $1.00

FALSE LIBERTY

BAD BEACH

FORETHOUGHT

MDC TODAY

No 2227

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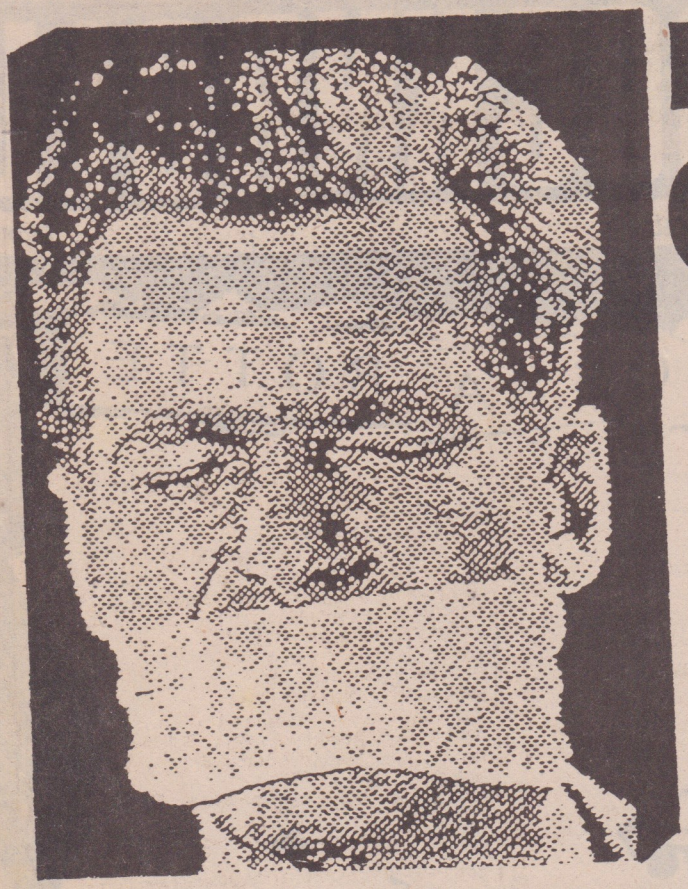
JIM JONES AND THE KOOL-ADE KIDS

DISARM

WALTONS

BLACK WEDGE

WAREHOUSE/YOUR HOUSE



REMOVE *that* GAG *from Your* VOICE

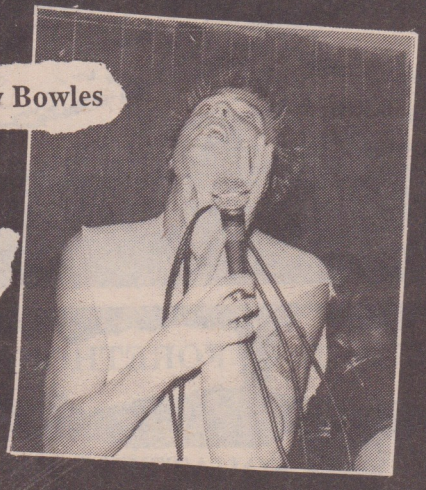
We here at MRR would like more input from you! Namely, in the form of enlightening, informative, researched, well-documented articles (including any appropriate graphics) on just about any subject that's captured your interest. Whether it be political, cultural, philosophical, historical, or whatever. You'd be able to reach over 50,000 people that are (hopefully) as open-minded and receptive to new ideas as can be found anywhere, and it's also a great way to blow off steam or champion an important cause.

There's an awful lot of hard work that goes into producing this 'zine, trying to bring you the most information possible, leaving little time for our own research. So if you could help us share the load, it would benefit everyone, increasing communication worldwide. Thanks in advance for your contribution and unless it's poo-poo on toast we'll run it.

MAXIMUM ROCK N ROLL PRESENTS

IF LIFE IS A BOWL OF CHERRIES. WHAT AM I DOING IN THE PIT?

An all-photo special issue by Murray Bowles



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76 pages, better than the usual paper, cardstock cover (not included in regular subscriptions)

MAXIMUM ROCK'N'ROLL *COMPLETE SETS*

As you may remember, MRR recently auctioned off 30 complete sets of MRR (#'s 0-35) to raise money for a community center project we're undertaking. We sent out notices to the people with the highest bids, but only received back about half of the promised money. Therefore, as the average bid was $100, we've decided to sell off the remaining 15 sets at that set price. If you're interested in purchasing a complete set, just send in the $100 (plus $5 extra for postage if you live in the U.S., $10 extra for Canada, and $15 extra for sea postage for overseas) and we'll ship it off to you.

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MAXIMUMROCKNROLL

RADIO STATIONS: MRR Radio shows are now available for stations only. Cassettes are $5 per show. Contact Lisa c/o MRR at P.O. Box 288/ Berkeley CA 94701

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U.S. & Canada: Current & back issues available from U.S. address at bottom of page. Copies are $1.50 each/ 6 issues sub for $9.
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Scene Reports: continuously, but with photos!
Ad Reservations: now, as space goes fast
Ad Copy In: 1st of month
Issue Out: 15th of month

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Issues #9-13,15-41

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READERS: if your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't reorder, please let us know the name of the place so we can tell our distributors. Your input in essential.

Please continue to send all records, tapes, letters articles, photos, etc., to:
MAXIMUM ROCK'N'ROLL
P.O. BOX 288
BERKELEY CA 94701

TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay. The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

Steve Spinali

ADRENALIN OD-Nice Song in Key of D-45
ANTI CIMEX-12"
A.P.P.L.E.-TP
BARBED WIRE-Age That Didn't Care-LP
CAPITOL PUNISHMENT-Slum With a View-LP
DAMNED-Peel Sessions-12"/S.L.F.-Peel S'ns-12"
DEAD KENNEDYS-Bedtime For Democracy-LP
DEPRAVED-Stupidity Maketh the Man-LP
GRAY MATTER-Take It Back-12"
FALL-Mr Pharmacist-45
H.O.A./MANSON YOUTH-split LP
MOVING TARGETS-LP
NO FRAUD-EP
TREDJE KONET-Fyra Hits-EP
XBAND-Pleasures of Life-EP

Ruth Schwartz

A.O.D.-Nice Song in Key of D-45
BEEFEATER-Need a Job-12"
BABY ASTRONAUTS-All the Pancakes...-LP
CAPITAL PUNISHMENT-Slum With a View-LP
DEAD KENNEDYS-Bedtime For Democracy-LP
GODFATHERS-Sun Arise-EP
INCA BABIES-This Train-LP
MR. T EXPERIENCE-Everyone's Entitled...-LP
NOT FOR SALE-LP
SNAKE OUT-Live Pizza-LP
VICTIMS FAMILY-Voltage and Violets-LP
VOLCANO SUNS-Greasy Spine...-45
WALKING SEEDS-Know Too Much-EP
WANDAS-A State of Mercy-LP

Chris Bald

V/A-Emma-LP (2)
GRAY MATTER-Take It Back-12"
SECT-Free England-45
NEUROTICS-Living With Unemployment-EP
BIRDHOUSE-My Birdman-45
GODFATHERS-Sun Arise-12"
HONOR ROLE-Purgatory-45
ACCURSED-Going Down
VICTIMS FAMILY-Voltage and Violets-LP
DUB SYNDICATE-Tunes From the Channel
CRASS-10 Notes on a Summer's Day-LP
FRIGHTWIG-live
HENCHMEN-Death Machine
SCIENTISTS-Fire Escape
PAUL ROBESON-Mighty Mountain

Tim Yohannan

A.O.D.-45/ANTI CIMEX-LP
BRAIN DEAD-LP/A.M.Q.A.-EP
BARBED WIRE-LP/DEAD ENDS-TP
DAMNED-Peel-12"/S.L.F.-Peel-12"
DEAD KENNEDYS-Bedtime For Democracy-LP
DEPRAVED-LP/FRIGHTWIG-LP
FALSE LIBERTY-EP/FLITOX-EP
GODFATHERS-Sun Arise-EP
GRAY MATTER-12"/G.I.-LP
GANG GREEN-LP/OYSTERS-45
H.O.A./MANSON YOUTH-split LP
MR T EXPERIENCE-LP/MOVING TARGETS-LP
NO FRAUD-EP/TREDJE KONET-EP
SLAPSHOT-LP
V/A-U Boats-LP/V/A-Empty Skulls-LP

Walter Glaser

A.O.D.-Nice Song in Key of D-45
GANG GREEN-Another Wasted Night-LP
CHRIST ON PARADE-Isn't Life a Dream-EP
DAG NASTY-Can I Say-LP
MELVINS-EP
ANTI SYSTEM-No Laughing Matter-LP
M.D.C.-Smoke Signals-LP
PSYCHO-EP
NEGAZIONE-LP
ELTON JOHN-all
SLAPSHOT-Back on the Map-LP
DR KNOW-This Island Earth-LP
BEYOND POSSESSION-is Beyond Possession-LP

Dogtowne

BAD BRAINS-I Against I-LP/V/A-Gods Fave Dog-LP
FALL-Mr Pharmacist-45/BEEFEATER-Job-12"
GONE-II-LP/VOLCANO SUNS-Lotus Party-LP
TO DAMASCUS-LP/V/A-Sub Pop-LP
SURF TRIO-LP/HAPPY FLOWERS-EP
CLAUDE COMA-Manslaughter-LP/G.I.-#5-LP
V/A-Emma-LP/GRAY MATTER-12"
SORRY-Way It Is-LP/DIED PRETTY-Dirt-LP
PREVARICATORS-Jihad-EP
MR T EXPERIENCE-LP/NOT FOR SALE-45
CONTROLLED BLEEDING-Between Tides-LP
UNSEEN FORCE-LP/NEGAZIONE-LP
SS20-More Gov't Now-LP/11th HOUR-EP
BABY ASTRONAUTS-LP/V/A-Highs Mid 60's #14-LP
BRAINEATERS-EP/TEXAS INSTRUMENTS-EP

Martin Sprouse

A.O.D.-EP
BEEFEATER-12"
GRAY MATTER-12"
SLAPSHOT-LP
DEPRAVED-LP
DEAD KENNEDYS-LP
H.O.A./MANSON YOUTH-Split-LP
RUIN-Demo
TREDJE KONET-EP
INSTIGATORS-Live-TP
STIFF LITTLE FINGERS-Peel-12"
MOVING TARGETS-LP
V/A-U Boats-LP
V/A-Smelling Just Another-LP

Kent Jolly

CIVILISED SOCIETY?-Scrap Metal-TP
RIPCORD-flexi
ANTI-CIMEX-LP
METALLICA-live in London
INFERNO-Hibakusha-LP
CERESIT-3 Gallows-LP
HARD ONS-EP
V/A-Rapsodie-LP
CULTURE SHOCK-TP
NAPALM DEATH-TP
PREVARICATORS-Jihad-EP
HELLBASTARD-TP
HERESY/CONCRETE SOX-live
V/A-God's Favorite Dog-LP

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CFXU Antigonish, NS 700AM Tues 11PM
CKMS Waterloo, Ont 94.5FM call station
CRSG Montreal, PQ call station
KASR Tempe, AZ 660AM call station
KFAI Minneapolis, MN 90.3FM Sat 7PM
KFCF Fresno, CA 88.1FM Tues 9PM
KJHK Lawrence, KS 91FM Mon 11PM
KOPN Columbia, MO 89.5FM Sat 2:30AM

KPFA Berkeley, CA 94.1FM Tues 9PM
KUGS Bellingham, WA 89.3FM Sun 11PM
KZUM Lincoln, NE 99.3FM Thur 11PM
WBSU Brockport, NY call station Tues 10PM
WEFT Champaign, IL 90.1FM Thur 9PM
WKDU Philadelphia, PA 91.7FM call station
WMEB Orono, ME 91.9FM Thur 10PM
WMUC College Park, MD 88FM/65AM Sun 9PM
WZRD Chicago, IL 88.3FM Sun 1PM /Mon 6PM
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11-Detroit,MI
12-Mt. Pleasant,MI
13-Kalamazoo,MI
15-Cincinnati,OH
16-Louisville,KY
17-Antioch,OH
18-Indianapolis,ID
19-Champaign,IL
20-Cedar Falls,IA
22-Madison,WI
23-Milwaukee,WI
24-Oshkosh,WI
25-Green Bay,WI
26-Omaha,NE
29-Vancouver,Canada
30-Seattle,WA
NOVEMBER
1-Ashland,OR
5-Sacramento,CA
6-S.F.,CA-the Farm
7-Santa Clara,CA
8-San Luis Obispo,CA
10-Los Angeles,CA
11-Los Angeles,CA
12-San Diego,CA
13-Tucson,AZ
14-El Paso,TX
15-Austin,TX
16-San Marcos,TX
18-Houston,TX
20-Dallas,TX
21-Shreveport,LA
22-Jackson,MI
23-NEW ORLEANS,LA
26-Birmingham,AL
27-Atlanta,GA
28-Athens,GA
29-Greenville,NC
30-Raleigh,NC
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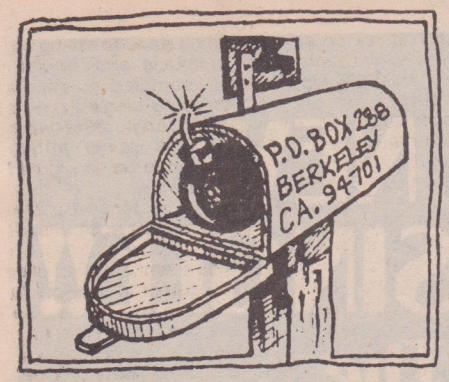


Dear Max R+R,

Thanks! for the excellent article by Noam Chomsky in #41. I've been familiar with his work for about two years and not only are his writings essential reading but they are so well documented that it makes further research a breeze. In "The Global Drift towards Nuclear War," Chomsky didn't have time to go into "terrorism" or America's diabolical fiasco in the Middle East but if you read his "The Fateful Triangle: The U.S., Israel, and the Palestinians" you can eat crow if you thought Israel was a nice little democracy tucked inside a nest of hostile hornets and much of the convicting evidence is taken from the diaries and journals of past and present Israeli leaders! And while I'm on this passionate subject, not many people have the guts to speak out against our "HOLY LAND SPARTA" that provides weapons, technology, and advisors (paid for by large with U.S. TAX dollars) to South Africa, Guatemala, Honduras, and El Salvador among others for fear of being labeled "Anti-Semitic" or losing their job or their life! Chomsky's long-time friend and colleague Ed Herman has written a book for all the TRIPE out there that take hook, line and sinker the mass media-imposed definition of "Terrorism" to church on Sunday entitled The Real Terror Network: Terrrorism in Fact and Propaganda. This book shows you why Orwell meant "1948" instead of "1984", it's just that someone took a knife to his throat when he was on his way to the printers.

Yes, my friends, research, research, research; see for yourself - the information is available in our good old USA and the hotbeds are waiting to show you the truth if you have the guts to go there and experience it firsthand but don't talk about anything at all if the extent of your research is the MacNeill Lehrer Report and National Public Radio multiplied by Spin Magazine and the New York Times because if you can pick it up off of TV and radio or at your nearby 7-11 store... it's been assassinated already!

Further reading about the Middle East

The Fateful Triangle by Noam Chomsky (South End Press/ 302 Columbus Ave/ Boston, MA 02116)

They Dare to Speak Out by the honorable Paul Findley - ex-Illinois congessman for 22 years ousted from his post by the Israeli lobby and their money for taking a rare stand against Israel... (American Educational Trust/ POB 53062/ Washington DC 20009)

Merip Middle East Report - excellent bi-monthly magazine with no holds barred (Merip/ 475 Riverside Drive, Room 518/ New York, NY 10115)

Arabia - monthly magazine heavy on Islam but many ideas not found elsewhere. (Islamic Press Agency/ POB 8139/ 221 Felch St./ Ann Arbor, MI 48103)

Inquiry - along the lines of Arabia (Tropvale LTD./ POB 177/ Elmhurst NY 11373)

About "Terrorism" + "CIA"

The Real Terror Network by Ed Herman (South End Press - same address as above)

Covert Action Information Bulletin - bi-monthly magazine exposing the CIA and more - issue #26 features Noam Chomsky on the Libya attack (POB 50272/ Washington DC 20004)

Conspiracy and Metaphysics

Critique - bi-yearly journal with inspiring articles ranging from Jonestown to JFK to UFO's to Mind Control to Drugs and more.

Dear MRR:

After reading the censorship article in #40, I felt I had to write. I have the naughty DK record. The music sucks, it's got to be the worst DK's ever. Boring drivial mainstream rock. But the poster is what made the "major label" admission price all worth it. The fascinating as I am a fan of Giger's. He has graced the pages of OMNI, the sets of "ALIEN," "POLTERGEIST II" and a few other lesser movies. I can appreciate the type of art this man does with the poster. No, it doesn't hang on my walls, because I've outgrown posterart as a whole.

Of course, this doesn't mean that it can't offend others. But if it does then why was it bought in the first place? And why bother buying something that you're morally against just to use it as some sort of perverted placard of corruptness?

About the rest of the article.

First, my opinion of Heavy Metal is such that if they ban the music, I could care less. The mainstream variety is not only a crass (what a stupid word) commercial ripoff, but they try to make it seem as if it's worth something by shouting great pasts. O we were influenced by LED ZEP, DEEP PURPLE, etc. etc. More great ripoffs. Tho, for some reason, I found these bands a little more legitimate. They marketed a style and genre whereas these neometal-mongers are a prestyled genre marketing device.

But my opinion should not deter from the fact that aiming of hypocritical legislation at any from of entertainment is not only wrong it's fucked, dangerous and should be fought at all levels. Trying to enforce their morality on us is going to be a waste. Do they want a civil war? Or are the "uses" outnumbered as I am led to believe.

It's funny how these parents' groups wish to try to tell everyone how to raise their kids. I have a 2-1/2 month old son. Right now it doesn't matter to him what music I have on. But as he grows up he'll be listening to the music I like. I wonder what the PMRC would think about me playing DK's, GERMS, DOA, MISFITS, THE PROLETARIAT, AVENGERS and the PISTOLS & RAMONES. It's funny but that's what I like and that's what my son will listen to. I wonder if he'll rebel and listen to Johnny Mathas? How will the PMRC exercise control over my son when he has a dad that wears earrings, has spikey hair and walks around Boston Irish neighborhoods with Dead Kennedys handwritten on a t-shirt. (I wear that not for the band as much as against that fucking family which dominates this state so much.) Will my son eventually turn me in as a degenerate? Is that what we are headed for? He'll graduate HS in 2004, will he be able to learn about evolution? Will he be taught sex education? Or are our children to be kept in the middle ages where neopuritans run the country with bibles and ropes stringing up every person who can't seem to remember the Lord's Prayer?

It's not just this country though, the article reported Britain as well as other countries. It's a worldwide trend. Kaddafy & Khomeni aren't leftwing radicals. The world has taken a right turn and the road is paved with gold but blood seeps between the cracks and the gold is tarnished with the sweat of Soweto blacks. We must use these attacks at freedom as a uniter. Stop whining Johnny Thrasher get off your board and fucking fight the system instead of mouthing off about it. Freedom isn't just a hippy term it means to have the ability to do what you think is right.

Mic McInnis (ed. Notes From the Underground)

Dear MRR:

Well, I'm just an "observer," if you will, in this punk scene and I have to admit, I don't follow any specific type of music because I happen to like, believe it or not, everything from metal to reggae to gothic to... Anyway, I happened to be flipping through issue #40 and a particular article caught my eye. It was called "Rock and Roll Repression," by Suzanne Stefanac. Why are these so-called "freedom"-believing assholes on Capitol Hill and on national television, who preach and ask for our hard-earned money in one mouthful, telling us what we, the people, should or should not listen to? What we should or should not do in our own bedrooms? Or, what we, the people, should or should not be... When is this all gonna end? And PAT- fucking- ROBERTSON MIGHT BE RUNNING FOR FUCKING PRESIDENT. OUR "FREE" COUNTRY!?! Are we back in the sixties, when the BEATLES first hit the U.S., and some old farts began saying they were a "plot" of the Soviet Union's to destroy the minds of youth in America!!! And now, Tipper Gore and Co., Edwin Meese the III, Jerry Falwell and gang, seem to think that sex (in any form) is a "no-no," Rock and Roll is too "naughty," and skin mags and flicks are "dirty" and promote violence!!! I would like to SEE, like everyone else with a brain, THE FUCKING PROOF these bozos have supposedly "gathered." Oh, that's right, didn't Edwin Meese the III (of what?) say "they" didn't have any "proof"?!? I think we're being fucked over royally and being played for idiots! Hey anybody know what the PMRC are up to these dayz?!! I wonder if they have all finally found sex and/or finally found out that censorship and suppression of "dirty" lyrics is an infringement on our rights and the First Amendment- OR DID THEY FIND OUT BOTH?? Hum, makes you kinda wonder, doesn't it? Well, anyway- I don't think we should let this go any further. How would they- you- like it if I imposed my morals on you? Or you on me, for that matter? On them? Sounds like they all lived in Russia when they were growing up and all read "1984," huh? Hey, if Rock and Roll and pornography "promotes violence," then how come they haven't been bitchen' about "Soldier of Fortune" mags? THEY PROMOTE VIOLENCE LIKE YOU WOULD NOT BELIEVE!!! It's like saying to Little Johnny- "Go ahead, sleep with your gun, kill lots of people- KILL, KILL, KILL! Nobody cares..." But, if you decide one night to go perform oral sex on your lover- Whoa,the bathroom "police" will knock upon yo' door... Thanks for lending an ear- WE MUST STOP THIS MORAL MAJORITY BULLSHIT!!! Drop a line.

Catherine Gray/ 5454 Via Del Tecolote/ Riverside, CA 92507.

Dear MRR:

The article on the Dada movement by Vitamin A in MRR #39 was right on target. I have noticed the many similarities between Dada and Punk myself. I remember some early punk rock musician saying that "anyone with something to say can play punk". As long as your message is bold, the same can go for the fine arts. While I admit to possessing more than a smattering of talent, I am embarking on several "dada" art projects that range from street art to a unique art 'zine (avoiding being artsy broadens our audience from middle aged working artists to your average H.C.). The advantage of having older readers is that my co-editor and I have been invited to do a show in town, participate in an area art-book project and produce a short animated film to appear on national TV. This type of exposure is great considering I am now just a high school senior and have had very little training the the arts. Since I am unemployable (for my haircut?) these projects have given me something else to do besides skateboarding. What's important is that people everywhere with a message should be encouraged to let it be heard whether through a band, a zine, or any other medium. Don't worry about other people criticizing you; just keep believing in yourself and you will experience great personal freedom. For me, becoming involved in hardcore and art has built self-confidence and has made living in an often nasty world kind of fun. The world is just as much yours as anyone else's. So never be afraid to speak your mind.

Jason O'Toole/That Wretched Magazine (50¢) / PO Box 2496/ Albany, NY 12220

Dear Mrr,

I enjoyed the article on Dada, but I didn't see the point. It was a nice introduction to Dada (although it did leave out Hugo Ball and Cabaret Voltaire) but it did not make the connection between Punk and Dada clear. As far as I can tell, the connection is only superficial.

Dada was a small movement. It was an intellectual response to the conventional styles

of art by only a handful of artists. Punk is big. It involves an incredible number of people from all over the world. It does not limit itself to art, but addresses many aspects of society.

Dada was reactionary. It represented freedom from controlled and rigid forms of art. In this sense it was similar to Punk, but it had a very different goal. Punk tries to get people to think, Dada tried to get people not to think. Punk wants to cause social change, Dada had very little social conscience. This is an example of Dada from Kurt Schitters:

Sound Poem
bel au hau
bel au hau fraa
ee

bel au hau
bel au hau frau
ii

It doesn't bear much resemblance to Punk. Some Dadaists did rage against the war and against other social ills, but not to the degree of Punk. Dada was an art movement and the people involved were artists, not revolutionaries.

Dada mainly used absurdity to create new ideas, as in the poem above. They also tried to get into the unconscious, primitive mind. They wanted to break out of artistic norms. But they didn't try to replace those norms with better ones. They didn't teach. Punk does.

Punk is a movement of the common person. It started with the working class, and it tries to speak to the underprivileged. Dada was just for the art elite. Punk has influenced everyone, Dada influenced only people in the art movement, the symbolist and surrealists mainly. Punk is alive, Dada is dead.

The article mentioned Industrial music as well. The Industrialists have more in common with Dada, in that we use randomness and absurdity, but we are often trying to make a point about society, trying to reflect some of the attitudes we see, and trying to startle people. Dada also tried to startle people, but mostly for the sake of art: Dadaist would not have liked Industrial culture, it's too abrasive compared to Dada and would not have been accepted as art.

Despite my criticisms I did enjoy the article. I like Dada and I like Punk. The article should have made the connection clear though.
Yours in Industry,
Shell Runar/ PO Box 15806 CCP/ Portland, ME 14101

Dear MRR,

In response to Sean in #40, Sean you appear to have some serious problems. First off, you say that claiming "well I have a disease that makes me take drugs" is a copout. Not true. Admitting you have the disease is the first step in recovery. Then you say alcoholism isn't a disease, which it is, according to the American Medical Association and that you don't get physically ill when you do without it. What do you think a hangover is? It's a symptom of withdrawal which can be a life-threatening situation. When you withdraw from alcohol, you can have seizures, which can result in death. No, your muscles don't tighten and pour booze down your throat against your will, but if you are addicted, you'll get your vodka any way you can.

Then you didn't understand why Dina claimed she had the same characteristics of an alcoholic without drinking. She stated that she grew up in an alcoholic home, which is reason enough. Her parents' drinking disrupted the family life, thus "affecting" it through alcohol.

Next, you state you have been "dry" for a while and needed no one to help you out. Being dry is not the same thing as being sober. Being dry, you simply stopped drinking, but you started again after awhile because "your life didn't change for the better." But, you didn't change your attitude toward drugs, your friends, or your lifestyle so you were bound to relapse, (another symptom of the disease.) Anyone can "go on the wagon" - getting sober is a process, not an event.

Denial is the first & foremost symptom of the disease of chemical dependency and you appear to have this and many more symptoms. Don't overlook the fact that you are presently in jail for an alcohol related event. You didn't get there drinking orange juice.
Bob Peterson/ Paralyzed Thought fanzine/ 1712 N. Anderson/ Tacoma, WA 98406

Dear MRR:

This letter is in reponse to the Reid's letter in #38 about losing his girl to heroin and the poem she wrote. . I'm surprised not to see a response in #39. The letter and poem - mostly the poem - moved me so much that I enrolled myself in a chemical treatment center to rid myself of that disease called addiction. I've never done heroin, but have been shooting crank six to ten times a day for over a year and am hooked. I've spent $18,000 on it this year alone with no end in sight. Alienation surrounds me I can never again feel good. I hope more punks and junkies take a second to look at that letter and poem, especially the poem - and maybe learn something from it.

I'm asking you to please print her poem again and print this letter for all of our sakes. We cannot continue to pollute out systems with drugs. We have to stay ahead of society pack with clear minds and bodies and see the world clearly again. For anyone contemplating their addiction, or interested in staying clean or helping others get clean, please, please contact me!!!
Mas Yob/ PO Box 1163571/ Sacramento, CA 95816

Dear MRR,

I pose this question: what divides people more than anything else in the world? Borders? No! Language? No! Ethnic background? ...uh, close, but that's not really it either. It's religion. The very thing that should bring the world together is literally pulling us apart. Think about it... Holy Wars continue to this day (wouldn't Charlemagne be proud!) The separation of Church and State has the Church separating the State... And you're wrong if you're Catholic, say the Christians (and vice versa).

I hate to offend the religious, but religion is starting to offend me. Isn't it ironic how the Christians hate Communism because its government tells its people how to live when in fact Christianity teaches its people how to live? The Ten Commandments and the Communist Manifesto... they add up to one theme in common: This is how you will live and there will be no exemptions. I, as a stalwart individual, choose neither and will form my own morals and way of thinking. To paraphrase as well as desecrate Rene Descartes, "I think, therefore I am my own Supreme Being capable of individual thought." And every single one of you have the right and power to control your own lives. You are your Creator, your Supreme being, your destiny. Let not the Church nor the State tell you how to live.

I'm certain there are many of you who would like to see me burn in (this supposed) Hell. Well, maybe I'm wrong and I will, but at least I had the individuality to go against the Epoch-old misconception of some inane ideas slagged off as the "Word of God." The Holy Bible is in fact "the best selling novel of all time" (now available in paperback).

However, if religion has done your life any good, then you should stick with it. I just see hope and enlightenment in a realist, agnostic light. It's just that God, Religion, and those things sacred are metaphoric and not necessarily the truth. Just be yourself and decide for yourself, for you are truly your own destiny. Spiritually Yours,
Stig/ 6704 Escondido Cyn Rd/ Acton, CA 93510

Greetings MRR staff,

Hope you will print this letter in your letters section. Feedback appreciated.

We are seking all black metal fans, death rock fans, occult devotees, anti-religionists, sexual non-conformists, anarchists and free-thinkers! It's time "we" had an organization to turn to. It's time we stopped feeling guilty or "weird" because of our ideas and tastes (whether musical or religious).

The "heartland" of Amerika is currently run amuck on yet another crusade to stamp out "anti-Christian" ideas in music and thought. Satanists, whether self identified or media labelled, are once again being singled out as potential scapegoats! Many otherwise openminded people on the punk/ leftist/ underground scene at times can be as bigoted towards us as the Falwell crowd.

Let's go back into history for just a few instructive lessons. "Satanism", as such, began more or less in the 15th century as a protest on the part of the powerless peasantry against their oppressors. Small groups gathered by night to desecrate the religious icons (the cross, the blessed, communion wafer, sacred chalice, etc.) of the god of the oppressors. The crucifix was hung upside down; the holy wafers were obscenely treated - the lie of universal love that the Christian church preached was driven into the dust. Sexual rituals and group sex represented the climax (literally) of the night's meeting. If the Christian god forbade all sex outside of marriage, Satan would accordingly approve all and any sex acts possible. The orgasm represented freedom!

Satanism, then, is not so much a religion as an anti-religion. As long as 90% of the American public still proudly identifies itself as "Christian", as long as Christian generals sit in the Pentagon drawing up contingency plans for an atomic war, as long as right wing evangleists campaign against sex education and abortion - just that long will there be a need for a Satanist counter-attack. That attack can be through music, art, prose, or direct action.

A new group is now in the gestation period. We seek the true devotee, the true believer. We seek to enforce our beliefs on no one. "Do what thou wilt" shall be the whole of our law. Each shall be free to believe or not to believe, according to his inner voice. To the charge, generally an unjust one, that Satanists are "evil" minded misfits, we reply with a smile, "But my dear, Satanists didn't bomb Hiroshima, and they didn't start the Vietnam War, or the Korean War, or the war before that. Rational, decent minded men did all of those things."

What the Satanist now myust do is to direct his anger and moral rage into constructive channels of art and thought.

Anyone interested, please write and tell about yourself to:
New Graphics-Carl/ P.O. Box 5/ Saint Clair PA 17970

P.S. Donations of records, books, "love" offerings cheerfully accepted.

Hail, Leviathan, Hail Lilith,
Hail, the New Dawn,
Hail, Pan and Belphegor,
the dawn is yet hours away!!
Come, join the specters
at their play.
Leave the brooding ones
to the comfort of their own graves.

Dear MRR -

In reference to #41 - Mary Hoerner writes about lab animals being tested to extend the life of humans. Well, I think that if lab animals could speak or write, they'd be writing MRR and telling Mary to fuck off. What makes humans superior to animals?

P.S. - I was close friends with a fox terrior that died of a uterus infection. "I think we'd all agree the life of 1000 yuppies, cops, apathetic soldiers, congressmen, multi-death corporation presidents, close-minded assholes, etc. in return for the lives of the generations to come (animals) would be a worthy cause." - R.I.P. Peyton Signed, Pete the Dog

MRR,

I read your article featuring "Survival Research Laboratories" and recently I read more about them in A.L.F. Canada Front Line News. Decapitating chickens, merry-go-rounds with animal carcasses, throwing darts at a dead rabbit: this is art? Something seems a little fucked up here, or maybe I'm just too conservative for modern art. What do you think?
Ralph Hindo/ 418 Pearl/ Ypsilant, MI 48197

Dear MRR,

This is a big first for me. I've never written to a fanzine before! HELLO ALL! I'm writing about some difficulties I've had "getting into" the Hardcore scene. I'm very new to the scene. About a year and a half ago I was listening to new wave bands. One thing that first interested me was seeing "Repo Man". I bought the sound track and from watching the movies, I thought, "Oh, wow, punks are really funny characters, but I don't think I'd ever really want to know 'em!"

The movie (as you probably know) showed them doing drugs and robbing stores. That seemed to be what *real* punks were about. I come from a middle class home in a rich neighborhood and I never thought I could ever really get into punk. As I listened to new wave stations I got into old CLASH must but didn't really consider it *real* punk. Then I got the Sex Pistols. I really liked 'em. Now I was getting a little more interested and I became fascinated with the Sid Vicious drama. I got a Sid Vicious T-shirt and started dressing more punk (even though I had spikey hair the whole time). My friends would say, "You're really too nice to be a punk, John." I wore an @narchy shirt, which I made myself, to school and everyone jumped on me. "Anarchy, that's so stupid. Punks are stupid to believe that." I read up on it (Emma Goldman).

I began to think that the Sex Pistols hadn't been serious about it, but that I was. I began to think that even though I liked the music, I couldn't ever be a punk because I was too intellectual rather than being tough enough to get into the mindless Anarchy & Destroy All mentality of "real" punks. Then I head an interview with Mick Jones where he talked about how the punk movement only lasted "100 days" and was only "in England"! Holy Shit! That didn't surprise me all that much at the time because, of course, I knew that "REAL punk is DEAD" anyway. The real punks were thugs who lived in England in '76 (I thought at the time).

I went through a period (after intense research) when it seemed like the whole thing revolved around fashion. I read about Malcolm McLaren's store, Sex, and about how it was around before the Pistols. So that just meant that there were punks around in England before the SEX PISTOLS. Then I came across "Belsen Was A Gas." Being Jewish, this disturbed me and I feel guilty that I was not more outraged. I heard about the "right wing skinhead phenomenon" and decided that maybe there were still some valid punks around but that they were the same thugs from England except right wing. I liked the music so much that I was even trying to get into a right wing attitude. I listened to the radio and heard AGNOSTIC FRONT and REAGAN YOUTH. I gave up on being punk.

Luckily, I bought Frankenchrist after hearing DK's "Nazi Punks Fuck Off." I almost died. It was the most incredible feeling associated with music I've ever had to hear the lyrics of "Stars and Stripes of Corruption" and "Jock 'O' Rama." Instantly I was into it again. I still thought, however, that most punks were fascist dummies. I began not to care whether I was "punk enough" or not as long as I stuck to what I believed in. I believed in individual freedom, non-violent protest, nuclear freeze, as well as being extremely anti-drug. I began to accept the fact that I wasn't punk because of these beliefs when my friend, Mike, (Hi, Mike!) introduced me to MRR. Wow! Another revelation. I am now at peace with myself. I now know about straight edge too! You gotta help people get into HC with the understanding that they can believe anything they want!

One thing I wonder about, though, is how serious these "right wing" bands are. My first impression of REAGAN YOUTH was that they were fascists. I saw someone with a jacket that said "REAGAN YOUTH AND AGNOSTIC FRONT! UNITED AND STRONG!" Upon going to Bleecker Bob's and looking over an album, however, I found lots of Anarchistic and ANTI PATRIOTISM slogans! Hmmm. I wonder about AGNOSTIC FRONT now. Their "racist" song is not blatantly racist. It talks about a real problem. Minorities that don't get jobs on purpose so they can get aid. That's a real problem. Think about it. Maybe I'm wrong about them not being racists - tell me now before I fund them by getting a record.

John Antush/ 114 Ferndale Rd./ Scarsdale, New York 10583

P.S. Anyone in Westchester interested in contacting me? I'm 15, don't do drugs, and am totally non-violent.

Dear MRR,

I'm replying to Derrick from MRR #41 regarding his statements on how he's into hardcore and yet his peers find it hard to believe that this guy is for real, just because he's smart and a "straight edger" (can I assume this?). I agree with some of the things he said in that I'm into punk though I don't look it. However, my punk friends do accept me as is. They know better than to pass judgment based purely on face value. Unfortunately, punk has gotten to the point where even your preps and jocks in school are dressing punk, just for the total image of things. It's the "in" thing to do! But we have to remember, as a friend of mine said, punk is an attitude, not a fashion show, and I think he's right. Of course, the total image of punkism involves everything from the style of dress to the style of music, at least that was the original concept, but now you've got people who really don't give a shit about the whole movement, only the way it looks. As for me, my heart and soul is punk, and though I don't look it, does it really fucking matter?! And whether you have brains or not shouldn't matter either - one of my own friends was really into hardcore, and yet he could get a perfect score on the SAT's!

It's obvious that this guy Derrick has become a victim of steroeotyping. We all have at one point or another. People label people like products off a supermarket shelf without ever really looking to see what's inside. But one thing bugs me about what Derrick said. Here he goes labeling this "elite", as he calls it, group of punks, yet later he said that you should not "accept people at face value", that we should "get to know others", quoting what he said. Question - did he ever try to get to know this "elite" group of punks, or did he just assume that these "assholes" were just that, because of the way they looked or acted??? It all sounds hypocritical to me.

Nevertheless, he does make a good point. We've all got to live together, whether we like it or not, because being apart, nothing ever gets accomplished, and that's not what we want or need. I want to be able to have a say in what goes on in this fucking world and do something about it, but one voice doesn't carry too far. But it's great to see that, instead of sitting in a rocking chair seeing the world go to waste, people of our generation are actually getting up and taking a stand. We know a lot more about the world than our elders think we do, and you could say that we're more educated, too, because we know more of the truths of this society, and most important, we accept them instead of tucking them away to hide from the common man. We don't ignore the real issues like our "representatives" in government.

Well, now that I've rambled on and on, I'd like any response or comments. Urban Waste and all.

Doris Woo / Crown College, UCSC / Santa Cruz, CA 95064

Dear Doris,

In response to the above letter, I have several things to say. First of all, there is a difference between name-calling and labeling. When Derrick called the punks at his school elitest and assholes, he was name-calling, not labeling. Name-calling is just an expression of anger - not necessarily the best or most coherent expression of anger, but just an expression. Whereas labeling (in the context of Doris' letter) could be defined as giving a group of people a name based primarily on APPEARANCE or other outward characteristics.

But Doris doesn't seem to see it that way. She says "...did he just assume that these "assholes" were just that, because of the way they looked or ACTED??? Or ACTED???!!! I would say that if you call someone an asshole because they look like an asshole, well, that would certainly be prejudice. But if someone is ACTING like an asshole, well, what other definition of an asshole is there than someone who ACTS like an asshole? If someone comes up and punches you in the face for no reason, you might say they were an asshole, and I think you could say that without the risk of being prejudiced. (Now you might get to know them later and decide they weren't an asshole after all, but that would be different). Prejudice generally means to judge on superficial characteristics, not on actions.

It seemed clear to me from Derrick's letter that the reason he "labeled" the punks as "elitest" was that they wouldn't have anything to do with him. I remember high school. From his description of himself, he sounds like a person who might be labeled as a "nerd" or "geek" in high school, and from his obvious anger and frustration with these people (judging by the tone of the letter), it seems that they have made it very clear that they don't want to get to know him. His "labeling" these people is just a reaction to their rejecting him. As for their reasons for stereotyping him and not bothering to get to know him: people are very insecure (especially in high school,) and when they have a group of friends, they want to make sure they stay in favor with the group. And the easiest way is to pick on or exclude other people, thus setting down rules for inclusion in the group in a way that ensures that they themselves fit the correct mold.

In the insecurities of adolescence (which in many people, perhaps most, carry through to adulthood and beyond), if you can't do something, or aren't a certain way, the only way your fragile ego can keep alive is by denying that this thing you can't do is something that you want to or should do. In other words, if you don't do well in school, you have to either admit a weakness or failure, OR you can decide that being anti-education, anti-learning, anti-intellectual, etc. is the cool way to be, and that anyone who IS good in school is a jerk. And then you have to find other people who have the same problems and feel the same way, so you can get together and feel more secure. That, unfortunately, is what high school is all about. (Which is not at all to say that it has to be that way.)

Another thing about Doris' letter, something which either amuses me or disturbs me, or both, is the sentence: "And whether you have brains or not shouldn't matter either - one of my own friends was really into hardcore, and yet he could get a perfect score on the SAT's!" I'm going to ignore (for now) the topic of whether SAT's are a measure of intelligence because in the context of that sentence, that is what they are representing. So with that in mind, take the 2nd part of that sentence and rephrase it a little: "one of my own friends was really into hardcore and YET he was intelligent." That's pretty scary. EVEN THOUGH he was a punk, he was intelligent. And this comes from within the "scene". And I'm sure she didn't mean it like that intentionally. But then there's the first part of the sentence: "And whether you have brains or not shouldn't matter either..." Really? Whether or not you have brains doesn't matter? What about whether or not you use them? Does that matter? After all, we wouldn't want the punk movement to DISCRIMINATE against people who didn't know how to THINK about things. That would be PREJUDICE!

I know that I've picked on certain phrasings and word choices to prove my point, and that Doris didn't mean all these things I implied she was saying. But often people's word choices reveals things they aren't really aware of, underlying what they're trying to say; these ideas slip out unnoticed very often. I do understand what she is trying to say, and I think that people seem a little too eager to call people hypocrites before they really think about what the person is doing and saying. When you really look at what Derrick talks about in his letter, it's hard to find his reaction hypocritical. His anger makes it seem less rational, less even-tempered and fair, but he has a right to be angry, because a group of people with whom he might share a common interest (hardcore) has seemingly rejected him on the basis of

caricature, because he represents something they are embarrassed about including in their group, and because their attitude is so clearly opposed to the whole premise on which their common interest was founded. Tolerance and understanding are the only ways to end all wars, without and within. Jane

Hey.

Hey, all you people. I am just going to jump in with all my editorializations, and keep this puppy in tight as possible. Don't ask me why I write this, but cows ripen flesh wistfully, uh huh!

First off, big daddy-o, is the letters and songs that we all love so much. I notice punks tend to spend their time agreeing over their very trivialized versions of problems that we can't do anything about, which is okay, since solutions are only rarely offered. Otherwise, you all disagree about petty things that non-punks can't even tell the difference about. And would you like to argue with a Neo-Effeminate Interior Designer Nouveau about whether putting the comfy chair on the left or the right of the Soft Cushions is detrimental to the socio-economic ramifications of modern society today? Look at it this way: on these pages, you find statements that War Is Bad, and so is Guitar Solos. Neck and Neck. Yow! Are we pedantic yet?

Speaking of fads, there seems to be a tendency to try deliberately not to look TOO punk. It is becoming trendy to make fun of mohawks for being too trendy. Do y'all hear, now?? I figure that the reason this happens is that the majority of punks dress differently, in crew cuts that are half-bleached, and wear flannel sweaters around your waists, and jeans rolled up at the cuffs, you all can afford to make fun of the mohawks because of your superior numbers. But you're just as trendy and not as interesting to look at, so there. (Actually, I firmly believe in the need to show punk dress to be stupid, but let's not get hypocritical here shall we?)

People in general, including punks, tend to throw themselves into their behavior as an escape route to problems. This tends to make more problems than it solves after a while. This is where we get massive drug abuse, and "I'M harder-core than YOU are," kind of stuff. OK, let us, or let me if you're too lazy, put this in perspective. You're probably going through a rebellious phase, and your attitudes will change in a few years anyway, unless you deliberately decide to stagnate. Remember, Punk is just one of 1,000 groups, all lined up in neat rows at RECORD FACTORY (where you'll see the most rebellious records between Julio Iglesias and U2) where we all have to live with each other. Neat metaphor. Pat meself on the back.

Punk in general: why? Why can't you think for yourself without wearing certain clothes and listening to certain groups to PROVE it? ACT NOT REACT!!! There is a need for what a part of punk is supposedly trying to do (but it generaly gets lost in doubletalk and rhetoric) but why limit your alternatives? Ask yourselves why you do the things you do. The Punk Alternative is your opinion of what other punks would do in your situation and they may be cool, rad, or Johnny Rotten, but THEY AIN'T YOU!

See, this doesn't mean saying "Hey I will do the PUNK thing" is the only evil. I don't think things are that black and white, y'know, dude. It's just that by not educating your little selves to other ways of thought you are implicitly doing "the Punk Thing," if unconsciously.

So there.

Here's a question: What's a Skinhead? Skinheads are supposed to be many things, but they don't necessarily hold any given beliefs. So why do they exist as a separate group? They exist merely to be unified by their dress. What's the point folks? Just to have somehting to arbitrarily identify with, I guess. Of course this leads to labeling, elitism, and us-vs.-them.

I just noticed, I haven't been swearing in this diatribe. Well, that is okay. I'm not afraid to sound like a moralist oppressor when I say that it is a bit excessive in these letters. Yes, we know you can say those words. Oh, all right. Who cares. OK. Shit, piss, fuck. Well, I feel much better now.

Just to be more of a maverick, I'd like to say, "fuck the scene." Punk isn't dead. What I think people who say that might mean is "the punk movement is dead, the trend is alive and well and selling Drums Along the Mohawk." You start a movement, you follow a trend.

See, when you look back there was nothing there. Zero. Besides the Stooges, and other early noisemakers which I love dearly.

Anyway, there was room for new ideas that evolved into punk. When you listen to that stuff, there was a certain sense of exploration that has gotten stomped out and is coming back outside of the punk arena and into new, more diverse styles. Certain words like "anarchy, disorder, religion, youth, death , conflict, and suburban" became in and they were the successful ideas of the pioneers. The failed ones were ignored, and forgotten. Thus newer punks have the established status quo handed down to them and the trend begins. Now, new styles develop and there is already an established underground for them to build on, so there is no room for a new "movement" for a new style. Prospective new movements are almagamated and wind up in the back reviews of MRR and its peers.

"And another thing," as someone once said... look at yourselves. From coast to coast, there exists the dubious practice of "hanging out". Groups of bored teens standing around, looking different, together. Why don't you go to a fucking mall while you're at it? The styles may be nonconformist, and the drugs are still there, but the prevailing social attitude is still the same. Don't ever do anything meaningful, just sit around and gossip and rag on cops and smoke cloves and look for a totally rad party, dude, and, and... and don't accept outsiders oh no, this is punk and we don't care not us hell no (to paraphrase a well known fellow) and above all, ask for spare change! Got any acid dude? Sorry I openly buy from the mafia.

After all the muck I've raked today, it would take a lot of gall to ask if anyone out there has a way for me to get ahold of CASTRATION SQUAD's (figuratively speaking of course) tapes or records. There now. All done. You can talk about me behind my back now... Oh won't someone please write me a letter telling me that I'm full of shit? That I'm anti-teen? That I'm... Different?

Peace, love, and Yo Mama!
Steve Schulz/ 2904 Bardy Rd/ Santa Rosa, CA 95404

Hello MRR (This is for anybody who needs it),

Punk's not dead, not a fad, not a joke, not a fashion and not a part time thing to get into cuz it's cool or fun at the time. If you think it is you better go back to your heavy metal or top 40 music cuz as you get older it'll be harder and harder to stay true and you'll just grow out of it away. Society will squash you into banality cuz your weak and scared. So if you're not going to believe in and support the hardcore scene till you're free (dead), please leave and don't come back! Our scene caves in a bit every time one of you born to be a part of society all along punks runs back with open arms to a normal, safe and easy life. Punk til' you decay or rot with society the choice is yours, either get in or get out! But do it now!! Hard work, fidelity to HC and the unity of true punks and alternative people is the only key to our success. Thanx for taking the time to read this. Take care!
The vampire from "Rend Xenophobia" zine
Box 1322/ P.A., Sask/ S6V-5S8 Canada
P.S. Keep up the hard work!!!
P.P.S. Fight society, not each other!!!!!!!!!!!
Damn it!!

Dear Maximum Rock'n'Roll,

Why is it that every time a punk is portrayed on TV, movies, etc. he is shown as a drug abusing, violent, destructive heathen? I just watched "20/20" and at the beginning of one of their segments they showed punks slamming & stage diving. Geraldo Rivera asked, "Why are our kids turning to raunchier music and such horrible violence?" It turns out the concert was a background for their story on teenage drug & alcohol abuse. I suppose these "savage" punks were supposed to horrify parents. Punks are the typical model always used for the rebellious teen unable to be helped by their parents. I remember an issue of The Plain Truth (a religious magazine) that had a punk staring down a preacher (and vice versa) on the cover. The story was about what was wrong with teens who rebel. It seems it's only a phase. If you're wondering why the punk wasted his time on the magazine, it's because he is just a model. He uses his mohawk as a ploy to exploit hardcore for his own profit. Did anyne see the episode of "Hunter" in which Lyle Alzado played a murderer who was supposed to be a punk? Why is it that about the only people who make money off of punk are the actors, and the major record companies who sign hardcore bands? It doesn't help much when Governor Deukmejian releases reports on punks murdering and robbing graves. Incidentally, if you wrote to the Task Force on Youth Gang Violence, you probably got the same form letter I did. They don't explain how they happened to include "Punk Rockers" in their findings. They include 3 "excerpts of actual case facts that the Task Force members heard at public hearings" which have nothing to do with gangs, much less punks. The public will probably always be misinformed but at least we know the truth.

Anyone who needs art for their bands, zines, etc. just write. I'm a good artist and I like to draw but I have nothing to draw. Thanx,
Brian Suponch/ 11000 Fair Oaks Bl/ Fair Oaks CA 95628

Dear Maximum Rock N'Roll:

I'm not a frequent reader of your publication, so if anything I mention sounds redundant please excuse me. I was reading the August 1985 issue of MRR in which there is an interview with Dick of the SUBHUMANS and Jello of the DEAD KENNEDYS. In the interview Jello Biafra says: "...We're walking a tricky tightrope here because some people see it as a great breakthrough when hardcore and metal people are finally beginning to talk to each other, but I'm still watching to see whether there's education going on or de-evolution going on..."

Well, I am writing to you on August 22, 1986, and after approximately a year of "crossing-over", I think that it is entirely appropriate to conclude that some hardcore bands and people are beginning to ignore or perhaps forget the values that hardcore punk embraces. With the growing acceptance of bands like Slayer, Venom, King Diamond, Exodus, Possessed, etc., a lot of the intelligence and thought is going out of hardcore and is being replaced by a macho, closed-minded, cock-rock, idiotic type of attitude that some of the thrash metal bands possess.

Before I can be accused of being close-minded myself, let me make it clear by stating that I do like heavy metal and "cross-over" type bands. I think METALLICA is an excellent band with intelligent, thought-out lyrics completely devoid of the typical metal stance and attitude, and they have fast, powerful music which isn't just thrash for the sake of thrash. C.O.C., D.R.I. and bands along those lines with "heavy" sounding music but with intelligent lyrics are all vital. MOTORHEAD is a good heavy metal band because they can have a laugh and don't take themselves so seriously. My point is that it is not the music or the hair or the looks that I care about because I had long hair up until this summer, but it is the moronic attitude that seems to be present in a lot of heavy metal. Lyrically speaking, there isn't a lot of thought going on in most heavy metal.

I recently read in another magazine where Scott Ian, the guitar player from the metal band Anthrax, said that the difference between metal and hardcore is one group of people have mohawks and skinheads and the other have long hair. That statement is so superficial and narrow-minded it is not even funny. Some hardcore bands do sound like metal bands, but even then there is usually some kind of statement being made. There is no way that

anybody can convince me that Slayer or Venom are the same thing as the CIRCLE JERKS or the BAD BRAINS. Groups like Slayer and Venom rant and rave on and on about Satan and related subjects for five minutes and then do an endless guitar solo. Perhaps this in itself is a superficial generalization of their type of music, but very often that is the way I hear it.

Some peple also say that when hardcore bands learn how to play they go metal. The DK's, 7 SECONDS, YOUTH BRIGADE, T.S.O.L., etc., are as musicaly proficient and diverse as any metal band is, yet their sound or their mentalities have not "progresed" in that direction. You don't have to play metal to be a good musician.

I stated earlier in the letter that hardcore is losing some of the values it embraces and I can readily see this in several areas. Hardcore shows have become high-priced affairs that take a heavy toll on most kids' wallets. Album and T-shirt prices are steadily and rapidly increasing. I wonder if the bands don't realize what is going on or just do nothing abut it. The bands are becoming much more capitalist, meaning a lot of bands are terribly interested in how much money they can make. This is somehting that I really used to thnk was different about hardcore and punk as compared to metal. Heavy metal bands always seem to be saying hypocritical things like "We care for our fans" and then charge $15 for a T-shirt. Some hardcore bands are doing things like that now. All that I'm really to get at here is to try and tell people not to let the typical metal attitude lessen hardcore punk's values.
Arthur Peeples/ 5903 Glenwood Rd #5-E/ Brooklyn NY 11234

Dear Readers of MRR,

My name is Don and I used to do Izazov fanzine till about a year ago. In this letter I'd like to put across some of my thoughts about the current hardcore/punk scene and all the mumbo jumbo shit surrounding the metal scene. I haven't been in touch with the music scene in the past year because of military service and much of this you've already heard of, maybe not but anyway here's my viewpoint. The two scenes have been crossing roads/paths musically for the past several years but it hasn't been until 2-3 years ago that metal-heads began getting into hardcore and hardcores began getting into metal. What really pisses me off is that a majority of hardcores are just the same as them metalbrains who lazy around in their suburban living rooms smoking pot listening to SLAYER, METALLICA, etc. just as these HC's listen to 7 SECONDS, DEAD KENNEDYS, CIRCLE JERKS, DOA and all the other famous HC bands. Look at it this way, just because punx are into anarchy and peace and headbangers are into devil worshipping... it's all the same shit just different packaging. Remember, you don't have to be a punk to be radical. There's a lot of individuals out there who have nothing to do with punk and have done a lot to open our eyes to modern day problems. Cheers to all those who have gone farther than just writing "fuck the system" on the wall.

But I want to stick just to the music side of all this for now. Remember when having a mohawk or 30 cm long spiked hair and studs all over your leather jacket used to be hip? Remember when it was cool to carry a skateboard around? How about the time when everyone started getting into vegetarianism and straightedge. It was the most punk thing to do. I guess now it's cool to have long hair, be into "metal" and worship the devil. Is this a fad? Well, shit, it's expanding everyday. The bands that used to be outright hardcore are going metal, some swaying towards mid-70's hard rock while most toward the speed shit thing or is it death metal? Maybe black? Anyway they've turned from intelligent lyrics to dumb stupid things about satan and his kingdom of hell and all those little red things they call devils that go around fucking people in the ass and spreading death around the world (hey, maybe that's a connection to AIDS?).

Why are people getting into metal? Well, I guess music has always grabbed more people's attention than the idealogical part of it. So lets just face it... hardcore punk has become boring and dull. It was great a couple of years ago when each country had, so to say, its own brand of punk/hardcore. But for bands playing the same 3 chords for 2 years in a row (if they're together that long) it gets very boring and unchallenging. So ususally a person/band would like to expand its horizons. I remember 3 years ago, we used to go ape over the Finnish bands. Today if someone brings up something on them the conclusion would be boring. I mean look at all those young bands spouting out 3 chord thrash. To the older genre it sounds boring and generic because we've heard it all before but to the 15-17 year olds who just have gotten into it, it's something out of this world. Like I'm saying each music or trend in music is tied to a certain generation. As soon as that kid gets out of high school or out of college he/she is liable to get into something else. Well, maybe everything in the HC scene came to the point that it was too political, too many responsibilities, etc. which at such a point was taking all the fun out of the music. I'm not trying to bury the hardcore scene or say punk is dead or advising people to jump onto the "metal" bandwagon, but try to remember that such things (such as the speedmetal explosion) won't last very long (how long can the public listen to how Satan shall destroy the earth). Yet we should try to build something new from what we have. Expand our horizons. If anyone says "Sigue Sigue Sputnik is the future" then they can just swallow the manure they let out cause all that already happened in 1976-77 with the Sex Pistols. Yeah, it's the same shit, just different packaging.
Don/ L.Faraguna 9/ Rasa 52223 (Istra)/ Yugoslavia

Dear MRR,

The reason I'm writing this letter is because I'm pissed off and writing a letter to you is the only outlet I can see at the time being. I just met up with this asshole while I was browsing in my local book store. Seems this guy believes that Ronnie James Dio is god and his guitar player is the savior. Usually when faced with a situation such as this I would just walk away before becoming violently outraged but something he said made me stay. He said "Don't you realize that any metal guitar player could blow away any punk guitar player any day?" "Now you know that, and I don't give a fuck, so why are you saying it?" was my reply. You may have heard similar stories or read letters like this before but I hope you'll print this one for a special reason. I live in a town where I am the only person who isn't into Heavy Metal. When I tell people I like punk they think I'm gay or insane. I wish you'd print this letter so I can get in contact with other people who are in a situation such as mine. If you live in some no--mind town where the kids all get drunk on Friday night and listen to Quiet Riot then please write to me. I'm very lonely and have almost no one to talk music with. We can trade tapes or something. I'd appreciate it much. Peace,
Russ Stedman/ 216 W. 11th/ Mitchell, SD 53701

Dear MaxR+R,

I am writing this letter with mixed feelings, total amazement and sheer disappointment. Obviously I am referring to the new DISCHARGE LP Grave New World - what a load of crap! OK - so the days of the fantastic "WHY" are no more (unfortunately), but why have DISCHARGE taken this direction?

The music is not that bad (not as good as Ignorance,) but the vocals are terrible. Cal (or as he now seems to like to be known - Kelvin Morris) sounds like he is suffering from extreme pain. I feel completely ripped off.

Talking of ripped off - there is a track on the LP the Downward Spiral about drugs. OK; it's good to see bands taking an anti-drug stance, but there are no reasons for taking other people's lyrics. Let me explain: around 1983 there used to be a magazine (fuck knows what happedned to it!) called Punk Lives and in #9 (I think it was 9) there appeared a poem entitled "Dear Mum" (anyone who wants a copy can send me an SAE) and it was signed "Anonymous". So guess what - three years later here come DISCHARGE, taking about 95% of the poem, adding a few words here and there and then crediting the record quote "ALL SONGS BY MORRIS/ WAINWRIGHT/ MOLONEY/ BROOKES." Any opinions/ thoughts etc please write. (No wonder Bones departed). Unity - us not them.
Mark Priddle/ 126 Priorswood Rd/ Taunton, Somerset/ TA2 7OH England

Dear MRR,

In regards to an interview with FORETHOUGHT (I believe was the name of the band) 7/29; towards the end of the interview Tim Y. was trying to make a very important point but due to inarticulateness or more likely the constant interruptions from the band, was unable to do so. Anyway, my impression of what he was trying to say is that when bands move away from the "rock'n'roll" (simplistic) to more eclectic forms they lost something very important. It wasn't exactly clear to me what quality it is that Tim thinks gets lost, but it's very clear to me that it's the "oneness" between band and audience. When the music is very simple the focus is not just on the stage but the whole event. The egos of the musicians are unimportant (anyone can do it). Whereas, when the music become more complicated, shows become more like Bill Graham kinds of events where people just watch the band and egos are everything.
Chef Richard/ Fairfax, CA

Dear Maximum Rock and Roll,

I sit during a moment of relaxation. Trying to CALM DOWN. I thought I would write a personal piece about AIDS. In memory and with love for Bob Tietlbaum. This young man discovered he had AIDS about a year and a half ago. He died in July. Although I never thought of myself as a close personal friend of his I knew that he thought of me as such. I've known him for five years. Not once did I write or call him. We saw each other at social type events and when we did we always had intense and funny conversations. He traveled a lot around the country and overseas. No matter where he went he always sent me several postcards. In a manner of speaking I've seen a lot of the world through him and when I heard he had AIDS I realized that I never took advantage of a possible good friend. So remembering his efforts at friendship I visited him often at the hospital and brought gifts that I hoped would make him want to live just one day more. He was the biggest real "fan" of my old band NUCLEAR CRAYONS. It was obvious that my attentions meant something to him. I saw him get so skinny that his legs had no more muscle in them and he could no longer walk. I saw his closest and older friends give up on him. They, being too selfish to cope with the ugliness of his disease. I saw the hospital cleaning people order his guests to bring the trash to them while they stood in the doorway in full sanitary garb. Their ignorance and fear made me want to scream at them. AIDS is not the bubonic plague. We were not required to wear that outfit. We were not afraid.

I believe that we are all here to learn from the people we meet. That we learn something from the strangers we pass on the street. What I learned from Bob was that people are important and that I should not live a life without people. This being a goal in my future. The old hermit ideal.

Everyone is important, every one is special. The time one spends with friends is special and nothing should be left unsaid. I've seen people walk away from me who never said a word to me after they heard about my friend. AIDS is serious. It is not contracted through the air. AIDS patients need their family and friends to stick by them. They need support. They are not dead until the heart and the brain stop. They should not be treated as if they were already gone. Bob is gone now. He was not a punk but he was a progressive. He never owned a T.V. or furniture. He owned only taped albums. There was a tape in a player next to his bed. He had listened to it while he went. It was called "Changes," sleep music by someone I

don't remember. A box by his bed I'm told contained all of my cheer-up gifts. In his picture album all the pages were filled to capacity except one page. There was one photo of me decked out. Scrawled across the page in bold letters it said "LYNCH AT HER BEST!" If only I had taken more time...
Oma Lynch c/o Outside Records/ PO Box 10914/ Arlington VA 22210

Dear Punks and other Whores:
I'm confused, maybe you can help me.
If American corporations can sell FDA outlawed chemicals to foreign countries so Generalissimo Juarez Machismo Sanchez Machinegun can dump them on the peasant women and their babies in his banana fields AGAINST their will, why can't I sell cocaine to some middle-class athlete who WANTS it and is going to dump it into HIMSELF only? Huh?
Like I said, I'm confused. Signed with disgust,
The Circle Jerk/ POB 491/ Landover MD

Dear MRR,
I am quite sure that a few of your readers would have by now heard of the yearly pilgrimage to STONEHENGE by the travelers, but how many have heard of places like GREENHAM COMMON, DAWS HILL, FASLANE, LAKENHEATH, UPPER HEYFORD, BISHOPSCOURT, or MOLESWORTH. Not many.
But they all have one thing in common. Yes! They're all peace camps, old and new. But at present there is a very little selection of books/booklets on these places for sale; what is for sale is being sold to raise money to help cover the cost of the printing and distribution of a book about the true account of the Rainbow Fields Village peace camp at the Molesworth air base.
So because there is about £3000 needed to do this, I am trying to produce a compilation tape with an accompanying booklet. I have written this letter because I know there are a lot of bands who read MRR and I'm hoping that some might contribute material for the tape and booklet in support of the peace camps. All nationalities are wanted and welcome. But because money is so scarce, (after buying tapes, paper, etc.) I can't really afford to pay for any material.
Other booklet for sale to raise funds for the book are "Stonehenge '85", "Last Night of the Rainbow Fields Village at Molesworth", "Rainbow Village on the Road", "The Green Collective - the best from the mailing 1984", and "The Green Collective - the best from the mailing 1985."
All booklets cost £1 each plus 50p for postage and packaging and then after it's 20p extra postage and packaging on top for more than one booklet, from me or Unique Publications in Somerset. Send any material for the tape and booklet or any of the listed funds' booklets or donations to:
35 Shelley Way/ St. Budeaux/ Plymouth/ Devon PL5 1QE / England.
Thanks, Love and Peace, Tony.

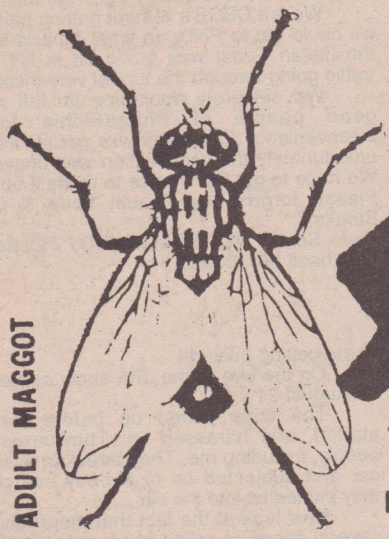
Dearest MRR,
Hello, this is Kurt from the Six and Violence. I would like to thank you for your review of our tape Lettuce Prey in your last issue - it was better than the fake ones we usually write. It is a truly wonderful thing that bands can get some exposure. We have found in New York that some people in the "business" are a little down and don't like to see people having fun. I don't know, maybe it's just that we don't play atonal dirge music, or that we don't have a saxaphone player that makes club management so hostile. Fortunately the audiences are very open-minded here, despite our spandex stage outfits (just kidding!)
Anyway, in response to Wilma the Artichoke's letter about us, it was very kind, but she made us sound like the greatest thing since Mahatma Gandhi. Although some of us do closely resemble Gandhi, we offer no surefire way to make life perfect. If life was perfect, it wouldn't be as much fun. Anarchists, nihilists, pessimists, optomists, marxists, fascists, botanists, republicans, democrats, hippies, preppies, yuppies, guppys, scientists, priests, artists, neighbors, and pets try to tell us what to do and so does everybody else. Punks are supposed to make their own decisions. One of the hardest for a band like us is a moral toss-up: Educate or Entertain?
If we push our beliefs we are telling you what to do. If we have no beliefs and play to entertain alone, we are as good as Madonna (with considerably less armpit hair.)
Although I would rather have people listen to us than "popular top 40" for entertainment, it is also refreshing not to be classed as a "neo-postpunk modernist, pseudo-fascist, liberal enclave with cultural and societal ramifications."
In other words, a lot of people don't think, and usually the worst ones claim the loudest that they do. We think about stupididty. We enjoy being immature on our own time. It seems too many people are completely stupid and don't realize it (i.e. jocks, japs, guidos, anybody found in a disco, or wearing the Miami Vice look etc. - you know who I'm talking about) or everybody else is too concerned about not being stupid (i.e. pseudo-intellectuals, pseudo artists, anybody taking pictures of the sidewalk in the name of art with a university grant. If you live in New York, you know who I'm talking about.) One of the greatest blessings to mankind is that he can learn, which also means that sadly, he doesn't know everything. Your own brand of reality is what you must live with. The whole world tries to sell you theirs. You must decide what is serious and what is funny. The serious things're usually pretty grim-do you want to be serious? But, do not be ignorant if you are funny. I don't laugh at people starving in the streets, but I do occasionally laugh when I fall down the stairs.
The hardcore scene is good because of its nature - conflicting and agreeing opinions keep it dynamic and moving, but lately it seems it is getting too serious in an apathetic way. Perhaps some good old immaturity would spice things up, I don't know, but I do know that everything I say is right because the voice in my refrigerator said so.
Keep up the good work,
Father Kurt Violence
P.S. We need help in our lobbying campaign to legalize suicide, so if any of you have relatives in office, write to
The Six and Violence/ 45-51 Zion St/ Little Neck, NY 11362

Dear Max R-N-R,
This is an opened letter to all the people in Philadelphia who attended the ADRENALIN O.D. show on September 14 at the Kennel Club. Adrenalin O.D. had to cancel and we feel we owe you an apology as well as an explanation.
The show in Philadelphia was booked by Paul of A.O.D. Unknowingly arund the same time I had booked a show in New York at CBGB's for a Sunday matinee. By the time either of us had realized about the other show the commitments were already made.
Lenny from Buy Our Records (our label) had called a week before the Philly gig and explained that we will be showing up right after the matinee ends and expect us to go right on stage and play since we won't be arriving until around 9:30 or 10 pm. The girl he talked to said no problem. The day of the show we found out the show ends at 10:00. By the time all our equipment was packed up and we were en route to Philadelphia it was already 7:45 pm. It was apparent that there was no possible way to make it to Philly by 9:00 (a 2 hour + drive).
We told the promoter that if there was a problem and we couldn't make it we would call imediately. We did and were on the receiving end of about every curse I had ever heard (including dildo-head) by Jeff the promoter. It was understandable since we probably bummed out his day pretty bad. We had heard the club was packed and he must have received a lot of abuse by the large attendance.
We left CBGB's without getting paid just so we could get to Philly on time. To add to things the Italian Feast was going on in NY making traffic going through the tunnel very thick.
We sincerely apologize to Jeff and the good people of Philadelphia for any inconvenience. Our intent was not malicious but unfortunately the cancellation was unavoidable. We hope to get the chance to make it up to you. Please forgive us. Peace, Love & Cheese Steaks .
Dave Scott - ADRENALIN O.D./ PO Box 363/ Vauxhaull N.J. 07088

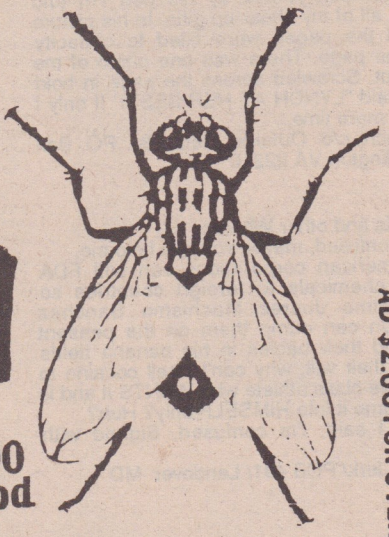
I hate getting busted!!
On the eve of the JFA show at the Exit In on August 21 -
The cops pulled up before the show started, and harassed us. They arrested six people, including me. They threw us against the car and subjected us to a body search, then they stuffed us into the car.
Now look at the fact that there have been several cases of police harassment in the past few weeks. This time we were arrested for "obstructing the sidewalk". I didn't know it was illegal to walk the streets. Next time I'll be more careful. A very frustrated "punk",
Bent Nose/ 706 West Meade Dr/ Nashville TN 37205
P.S. Please print this--awareness and correspondence are needed!

Hey, Wow, and all that shit-
Here's another Isreal scene report, whether you like it or not, and whether I like it or not.
Well, the people of Afala don't seem to be too happy aobut the new skateboard craze and with good reason. A couple of local punks have been ripping off falafel stands and then skating away. Shlomo was not available for comment.
In Jerusalem, I met a few punks who moved from Tel Aviv to the old city. What for? To become religious punks. Yes, Hasidic Punks. One of them used to be a Suicidal man back in Santa Monica, California. From Suicidal Tennis Team to the Tel Aviv Skate Team, and now he's into Hasidic Hardcore- Wow, what a story!
Speaking of wow, I have a new fanzine based in Haifa -. It's called Holy Shit. So, if you're thinking about playing the Holy Land or just want to read a bunch of bull shit, then write me ($2 for the fanzine).
Paul Shuirman- Ulpan/ Doar Na Ramat David Kibbutz Ramat David/ Isreal 30093.

Hello MRR!
Can you help me? I have this little problem: I love reading you - to me you are one of the best 'zines.
Problem: You make my fingers all black from the newsprint -which I don't mind, but you see I go into my mom's kitchen and grab on the white, shiny refrigerator door and I get it all dirty from my black newsprint fingers! She, in turn, bitches and bitches! Whew! Okay?
What should I do?
A) Wear plastic gloves while reading you?
B) Wear plastic gloves when entering kitchen?
C) Move out?
I prefer C - but where do I get the $$ to move? See all the problems you create?!!?!?
I'm sure this letter won't get printed - but I thought maybe you needed a letter with a touch of shallowness. Everyone who writes in seems to have some important issue to voice - which is wonderfully grand - but too much seriousness is dull! Ya know?! See ya, love,
Tiger/ 2610 -1/2 E.P.C.H./ Corona Del Mar CA 92625
P.S. For some reason a few stores in my area (London Exchange, Cash for Chaos) say you're "too political" so they don't sell you anymore. I don't care what they say cuz I appreciate your conscious effort to present people and encourage them to share views. Thank you!



Stevie Stiletto



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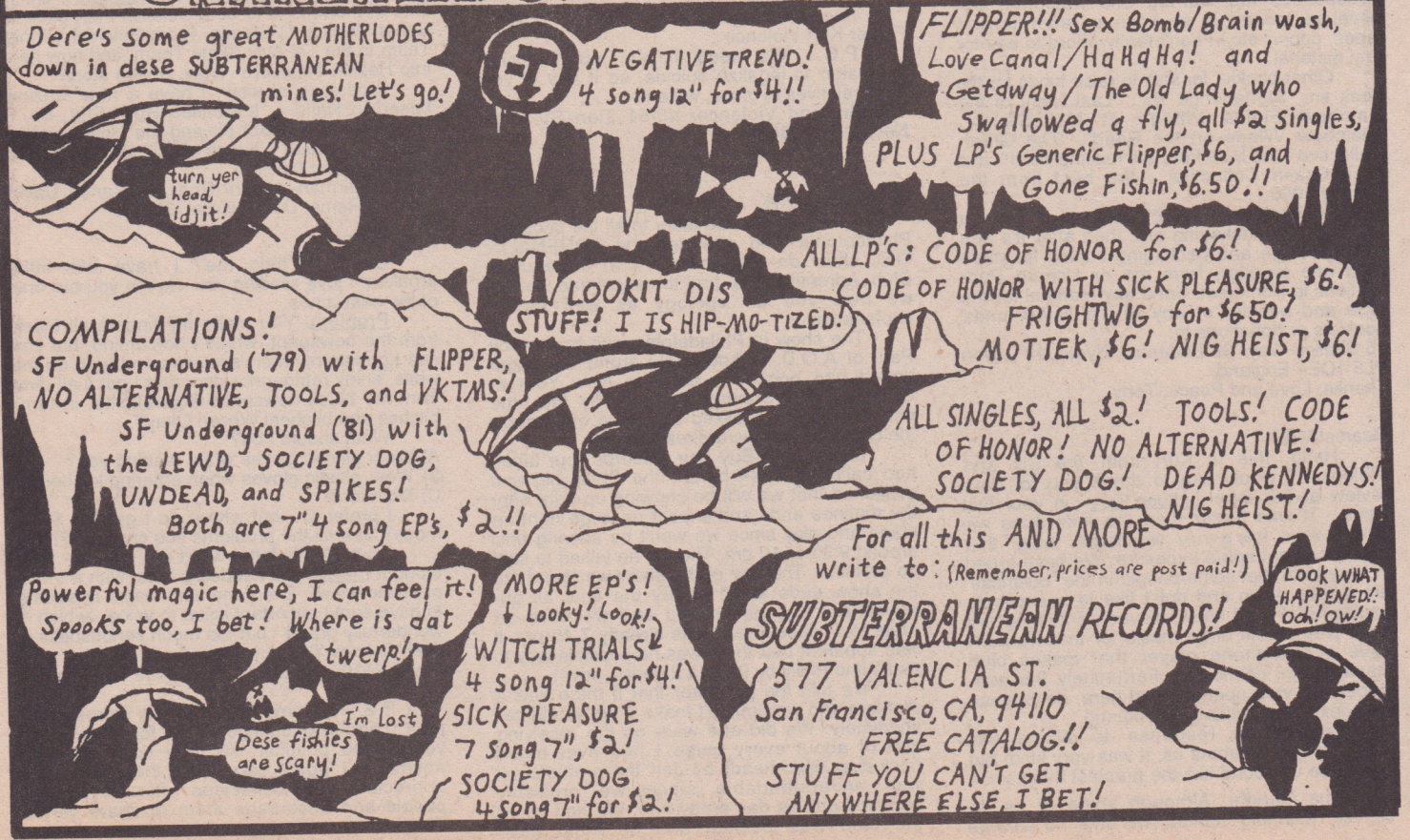
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BIG MOUNTAIN: The People Remain, United

by Ellen for RTP

Several months ago in our ad space, we wrote about Public Law 93-531 which mandated relocation of more than 10,000 Diné (as Navajo call themselves) & 100 Hopi from a portion of the (former) Joint Use Area, in n.e. Arizona, known as Big Mountain. The July 7, 1986, deadline has come & gone; thus far the federal government has not pressed the issue, partly because relocation funds have run out & the program is being recognized as a failure. No repeal bill has yet been passed however, & Congress may put an 18-month moratorium on relocation for more studies. Meanwhile, Traditional residents of Big Mtn. held ceremonies in early July to express their unified commitment to remain on their sacred homelands & to focus energies thru prayer on repeal of PL93-531. On July 7, the people marched to the boundary fence & cut it in a symbolic act to show that the land will never be divided. Press coverage of the situation increased for a while but has since been nil.

This was the scenario when interested people in Colorado Springs first met together & formed the Pikes Peak Area BIG MOUNTAIN SUPPORT GROUP. A couple of us from Red Table got involved in the Material Aid Task Force which organized a donation drive to collect food & tools for Big Mtn. residents. Around the end of August, we drove our 3/4 ton pickup loaded with 1½ tons of food & gear out to the pinon- & cedar-covered mesas around Big Mountain.

A woman from the Flagstaff group, Support for Future Generations, directed us to the Treaty Camp, our base for our 5-day visit. From there we spent most of a day driving slowly along the rutted, 2-track roads, delivering our donations to 11 widespread homesites in the company of a Diné guide who told us some instances of govt. harrassment. Some residents have had sheep stolen & most suffer hardship because of the mandated 90% reduction in number of sheep they are allowed to have. Stock reduction has all but eliminated the available wool for weaving rugs & blankets, wool that used to bring the Diné women some income. High grazing fees Diné are supposed to pay Hopi, now up to $14/head/mo., are simply unaffordable to most. Low-flying aircraft & sonic booms have terrorized animals & people in flights so close to the ground that the pilot's face is plainly visible. Things appeared peaceful for the time being, probably because of the upcoming Nov. election for Tribal Chairman. The Traditional Indians have never recognized the authority of Tribal Councils set up by the U.S. govt., but see them as a way for energy developers to manipulate access to the vast reserves of coal(& probably oil & uranium)in the Black Mesa Coalfields on the newly partitioned land.

We were shown a type of grass, unfamiliar to residents, which they believe was seeded from airplanes. We noticed it grew only in certain areas of the broad valleys around Big Mtn. & was not visible anywhere else as we drove out thru Hopiland & Navajo Reservation. The sheep can't eat this grass which turns brown in early summer & makes seeds which burrow into the animals' skin. For the past few years since it appeared there, the grass has been spreading & crowding out natural vegetation. Later we talked to people in Colorado & identified it as "cheat" grass, usually associated with overgrazing. How could so few sheep overgraze an area that once supported over 9 times that many? Could it be that the govt. wants Big Mountain to appear overgrazed while using cheat grass to eventually starve the animals &, of course, the people who herd them?

Another serious problem being created for Big Mtn. residents is the drying up of the water. The Peabody Coal strip mine, about 20 miles north, uses 3 million gallons of aquifer water per day to slurry & pipe coal to the Mojave Power Plant. The Central Arizona Project uses coal-produced electricity to pump vast amounts of Colo. River water to Phoenix, Tucson & so. Calif. The water table in this arid region is being rapidly depleted; wells & springs have dried up forcing people to travel miles for water.

The Traditionals know the tragic destruction of Navajoland at 4 Corners caused by corporate disregard for the law, the land & the people. The govt. is engaged in a low-intensity war of attrition to starve or harrass the Indians off the land, hoping public outcry will subside. The need is so great & the cause so important that before we left we knew we would return carrying more food. The Diné are shy & not accustomed to asking for help but, as with the Hopi, have much to teach us about living in balance with nature, in a manner that has enabled them to be self- sufficient for centuries.

People interested in helping Big Mountain residents remain on the land can send financial contributions to Pikes Peak Area BIG MOUNTAIN SUPPORT GROUP c/o Red Table Prints (see address→). Money is needed to buy food, gas to distribute the food and expenses for legal cases. If you think you have access to donations of food, write us with details & we'll try to help with transporting it or connect you with a support group that can. For tax-deductible contributions, make checks payable to "Support for Future Generations" and mail care of Red Table Prints.

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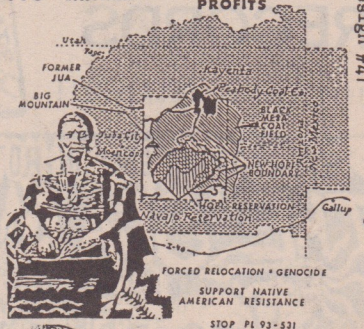

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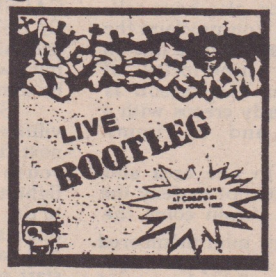

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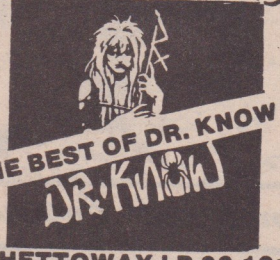

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COLUMNS

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There is no human sensation that is equal in satisfaction to the feel of crumpling flesh against your naked knuckles. It is the final statement, the exclamation point on the physical sentence. It is violence which, even more than sex, is the most maligned form of human communication.

It hasn't always been this way. The duel, the barroom brawl, a let's-take-it-in-the-alley fisticuff; all these were accepted ways of settling a dispute. Then came the class distinctions, the snobby elitists and the great unwashed masses. The upper class preferred debate and discussion to violence. Violence, like bowling, became the province of the uncultured proletariat.

This anti-violence snobbery has trickled like a Reagan tax cut from the Harvard debating society down to the ranks of punk rockers. Punk rock, a movement founded on violence, began to settle their problems with meetings, rather than "taking them outside". Lots of new hippipunk bands stop their performances if they see people fighting in the audience. Even a few drops of blood will set them off in a tizzy of "oh my" and "we can't tolerate that here". Talking-heart liberal peace punks will step into a street fight and although they have no idea of what is going on, blithely try to break it up.

"Isn't there some way we can DISCUSS this?" they ask, as if DISCUSSION were somehow holier than a knee against a chin. The Britband G(reivous) B(odily) H(arm) now says they try to stop "the Nazis and skinheads who cause so much violence at shows"-- even if the violence is confined to Nazis and skins themselves. Maybe these guys should go the initial changing route of bands like MDC. How about G(reat) B(ig) H(ug)?

Violence stands as the bad guy, the one to throw the blame on when things get too hot. I've even seen it happen among people I otherwise respect-- even idolize.

Of course I'm not much of an idolizer. Idols inevitably disappoint. Jerry Rubin, my sixties idol, is now a stockbroking yuppie. Bella Abzug, my seventies political idol, was caught participating in a WOMEN AGAINST PORNOGRAPHY march in New York City. If I had an idol of the eighties, it was Al Goldstein, publisher of SCREW, who went to jail defending the first amendment rights of pornography.

On television he tests the tolerance of the cable company with the smallest of black dots just about covering where tab A goes into slot B. But--as it had to happen--Big Al let me down. Last week, the show started with some great gore scenes from recent movies: girls getting their scalps torn off, guys being eviserated, really good stuff. Then comes Al with his spiel:

"What you just saw," he said, "is permitted by Manhattan cable on Home Box Office, during the early evening when children are watching. What we want to show you: tender human lovemaking, is not permitted at all."

Oh Al! How could you let me down like that? You, of all people, trying to transfer the persecution of free speech, rather than fighting it. Another idol fallen, smashed into tiny shards of clay.

Since that time, I've heard other porno-defenders, sloughing the would-be destroyers of the first amendment off on the gore gods in order to save their own sperm drenched throats. Of course, it's all blatently self-serving and the porno makers know full well that the sight of a blood-spurting artery is just as thrilling as a close-up cum shot.

Others- like you- who also loudly proclaim a hatred of violence, also have self-serving reasons for doing so. You proclaim the superiority of discussion over violence like Al Goldstein proclaims the superiority of pornography over violnee. The reason is obvious. Most of you are nerdy creeps with a Woody Allen physique and a Timmy Yohannan tongue.

Since you are gifted in one area and deficient in the other, you attempt to deny the validity of your deficiency. Again come the sexual parallels. How many mini-membered males have said, "Size? No, it's only technique that counts." I've used the line dozens of times myself.

"But what about the scars?" you say. "Violence can leave people with marks on their faces, broken limbs, and bloody noses."

What about the scars of debate? What about the psychicly scarred who- through words- are swayed into lives of fundamentalism, communism, or feminism through the brutality of the spoken word? What about the mental wounds that drive people to suicide or the babbling idiocy we so often see walking the streets of our major cities? The lifeless glistening in the eyes of every Moonie and Krishna-ite are not the reflections of violence, but of the much deeper scars of verbal brutality.

And now we've punched through to the crux. Brutality. It's often confused with, but actually much different from, violence. Brutality is the INVOLUNTARY infliction of the will of one person on another. Words can be brutal just as violence can be brutal- neither are necessarily so. Both are tools available to everyone who agrees to use them properly. It's unwanted force that is evil, not the particular tool being forced.

I can hear it now. The masses of MRR girls whining that violence is a man's province and just the ultimate display of machismo. I guess those girls have never seen the horrors of a hell-bent bitch on attack. I would rather be naked, buried up to my neck in sand filled with red ants, than face a girl with violence on her mind. Fighting girls are less inhibited than fighting boys. They hold nothing back, going right for the throat, the eyeballs, and the jugular vein. I don't know one guy who would last a minute against the full fury of a truly violent girl.

"So what's the problem," you ask, "you want to fight? Fight. You want to talk? Talk."

If only things were so easy. If it were simply a problem of violence being unintellectual and therefore "bad" while debate is the province of the mind and therefore "good," I'd side, as usual, with the bad boys. But, these are difficult times. It's no longer a question of intellect or class, but one of law. The call of the 80's is, "If you don't like it, ban it." And this is what's happening to violence.

The liberal fascists of Sweden have been doing it for years. Violence is snipped out of movies shown there like sex is snipped from those shown here. The Swedes gave E.T. an "over twelve years old" rating because it was "too violent." RAMBO, of course, was cut to shreds. Anyone who says it can't happen here should take a look at the tattered versions of films as wimpy as CAT PEOPLE shown on commercial TV in the U.S. There are even fewer people willing to defend violence than there are those willing to defend sex, even though there are more reasons to defend the former.

It's easy enough to look down your nose at a porn film by saying, "what do I need that stuff for. I'd rather have the real thing than some magazine or video tape." But what can you say about violence and gore?

Mostly you don't say anything, even though you know that if filmed sex acts as a substitute for the real thing, that so must filmed violence. If you do speak, it's to condemn, saying that filmed violence CAUSES real-life violence (As if filmed sex CAUSES real-life sex. That argument is proclaimed by the Christian right. Through my own unfortunate experience, I know it to be completely false).

So consider this a word to all you vile vilifiers of violence. Before you break up that next fight, do some of that thinking you say you're so fond of. Consider that those who are fighting might be doing something they want to do. Consider what you would feel if someone stepped into one of your precious debates and said, "Why don't you guys shut up and start punching?" Oh boy, would you be madmad enough to bust him right in the jaw.

Gardening with Eugene

Here comes the Reagan administration's war on drugs. Wow! More money spent, more steps taken backward in our society. That's what it is all about these days, it seems. I wonder when they're gonna start putting dissident types in stocks in front of the courthouse, like back in Puritan times.

Right in the midst of this comes the appointment of Bill Rehnquist to the Supreme Court, despite a mountain of evidence that this guy has as much right in this postion as Hulk Hogan. The admission that he was once hooked on Placidyl, a high power painkiller, really got me thinking about America and Drugs.

This is really a Buzz Me nation. Everyone seems out for some kind of buzz, ranging from a Snickers bar to get you through til dinner all the way to crack to mixtures of acid and heroin to who knows what else. Some of the buzzes are legal, some are "crimes." Any Saturday night you can watch people flocking in and out of liquor stores stocking up on a legal drug--booze. Except in many states it will be lots of trouble for those under 21, once again. Isn't it great being able to father chidren but not drink beer?

How many Americans drink 200 cups of coffee a day? That's a nice legal buzz. What about junk food? It's not really food--maybe it would classify as a drug that gives a person the illusion that they've eaten, without any nutrients.

Why are some drugs illegal? There are lots of answers to this. The more research one does, the more weird the whole situation becomes.

It isn't because some drugs are bad for you. Any kid can walk into any store and be confronted with massive displays of candy bars. They're not good for you. How many people wander around chewing gum? That's not good for you either. It won't drive you nuts or make you squander your fortunes like the big C, but it isn't good for you. Should we have laws about what is good for you? I think not! Life is pretty dull when one sticks what is good for you.

An intelligent individual takes responsiblity for his or her self and does "bad" things in such a level as to cause only minor, temporary disturbances in physical well-being

or psyche. A person who cannot take responsibility becomes an alcoholic (legal) or a junkie (illegal.)

Once again we find hypocrisy at the core of laws in this country. A person who does not take responsibility for his or her children or his or her parents will probably get in less trouble right now than I would if the cops walked in while I was rolling a joint. A person who becomes addicted to cigarettes or alcohol has only their addiction and its effect on their loved ones to worry about--not the specter of prison.

That's why I think we should legalize everything. All drugs. There is a daydream among some that more drug education, or just better education will lead to a drug-free America. I don't believe that. I also don't think a drug-free America would be a better place. You want a drug-free country? Move to Albania!

Drug education, as it currently exists, is a joke. It has not changed since the days when I saw a film of Sonny and Cher turning into werewolves after taking a hit of pot. Once I tried pot and realized it was benign and would not lead to heroin addiction as the "education" programs insisted, I immediately thought that everything they told me was a crock of shit.

From my own reading and experiences I soon was able to seperate "soft" drugs from hard, which is what they have done in Holland, a country the whole world can learn from right now.

People say that legal pot will lead to a nation of stoned out Sean Penn types. I have seen firsthand in Holland that youths are just as free to decide whether to smoke pot or not when it is legal and easily available. They either like to toke up or they don't. Not everyone in America smokes cigarettes just because they are legal.

The one problem in Holland is that the customs officials are corrupt. They don't care what comes into the country, even though there is an attitude of anti-hard drugs such as heroin, coke or acid. As a result, the larger Dutch cities are sleaze pits. This gives the superficial impression that legal grass creates total corruption.

The Dutch system has a brilliant feature: you can smoke dope without the specter of prison.

The Dutch are open-minded people, but one of the organizers of a music club that is also the main pot supplier in a small town told me that much of the community looks upon the place with disdain because they sell grass.

Still, it is much better that a music club distributes grass than underworld types.

A U.S.A. narco officer said in a recent interview that he wondered how many people who shove coke up their nose realize that people are murdered every day in the international drug trade just so they can supply these drugs, that for the people making big bucks off coke, life is worthless.

I had to laugh! Has this moron ever realized that this is simply because our government has made it impossible to acquire cocaine from anyone else other than underworld types?

This led me to feel that all dope should be legal, not just pot, despite my personal distaste for coke, heroin and the whole cornucopia. At least the police and the army would not be involved, and they could concentrate on other things. There would be no more battle of the wits at every border.

How would it affect our society? I don't know, but from my perspective it looks like there is nowhere to go but up. Prices would go down. Junkies would no longer resort to crime to pay for their goods. They would still be pathetic, non-contributing members of society. But look how much hypocrisy we would do away with! That would have to be a good thing.

Lots of people talk about how legal pot would help our economy. That is so obvious--it is one of the few helpful economic hints that just about anybody can think of, no matter how little knowledge they have of our economic system.

As for education eventually doing away with our society's desire to get a buzz, don't bet on it! It seems to me the more education one has, the more one realizes that the drug laws are stupid and are tearing the nation in two.

Anyone educafed about marijuana will see that this is one great little plant. Most of its users are intellectuals, music listeners, housewives..."I sell most of my stuff to women sitting around watching 'Sesame Street'", a dealer told me recently. Hallalujah Bert and Ernie!

A good education will lead to the realization that many of our greatest thinkers have experimented with hallucinogenic drugs as a mind-expanding thing. A society that condones movies such as "Rambo", where audiences wallow in violence, could certainly help create controlled environments where people could take acid or mushrooms, get really blasted and not have to worry about their safety or the safety of others when they go out of control.

Maybe some of you assholes out there can stop driving when you're drunk or stoned! If it was up to me, nobody would drive!

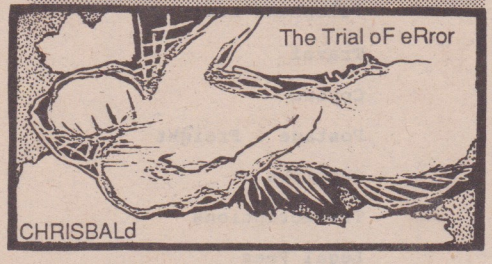
Unfortunately, a good education and lots of research also leads to the realization that there is more to all this than meets the eye.

A spokesman for the Youth International Party insisted recently that the government is behind all drug distribution anyway, which is the same theory Lyndon LaRouche practices--the government is the underworld.

But where LaRouche wants to stop the whole thing even if it means driving tanks down the street and blasting you out of your home--all that would be left would be a few ashes and maybe a puddle of bong water--the Yippies want pot legalized. They believe this would lead to a decrease in the use of hard drugs, since pot and coke and heroin would no longer be considered the same kettle of fish as they are now in this country.

Throwing people in jail doesn't help anyway. As it stands in most countries--particularly Germany, where they brag about having the toughest drug laws and strictest enforcement--it is easier to score any kind of dope in jail than on the street. And on the street, it is easier to get heroin in Europe than pot! That makes loads of sense.

Meanwhile, there's still our new Justice Rehnquist, whose supporters argue that he made some of his best decisions while loaded on Placidyl, even though he sometimes slurred his words. I rest my case.



On disillusion and giving up. Why do I think I should write about this? Two reasons, it makes me mad, and it makes me sad. Both of these are from the points of observation and experience. This may end up sounding pointed and specific; it is--after all, it is personal opinion Still, I feel it is extremely applicable to this very common trend within the punk movement.

Sometimes I think I must be so stupid to believe in what I'm doing and saying; so many of the faces I associated with my own beliefs are now wearing different smiles and ideas that all seem to be condescending to this life I live (granted that I may be over-sensitive and at times equally closed in mind). I still find it important to strive to correct these habits in myself whereas I feel a good deal of people are quite content with their newfound cynicism and self-serving opinions. I know it is not right to try to tell someone how I think they should think, and I won't try to--I'll just ask them one question: Why do you become so arrogant when your ideals change? If you think about it, you're only laughing at yourself or what you used to stand for. I know also that a lot of people never really stood for anything and punk to them was just passing fad or an awkward stage in their lives. I am not addressing these people (as much as they water down all justifications and foundations of these thoughts). I am speaking out at all people, artists, and bands who have used the alternative media for their own means, be it for popularity, money, sex or whatever; who then turn around and deny any credibility to it once they have changed or evolved or grownup or sold out or whatever cute little excuse you want to make. Your presence at one time was essential to the feeling and energy of this movement. Now you only serve as a barrier keeping others from making any kind of progression.

Energy is still the key to this motivation; it is what makes the changes happen, the songs' sincerity and inspiration, the individual ideas and commitments we all make in our lives. When people start to get unsure of themselves and their lives they tend to lose focus of this energy, or rather, they refocus it on safer, more acceptable plans or goals. They end up devoting all their energy to making sure they have a safe way out of the underground. When, if all this was reapplied to the ideas that moved us to do what we've done, there would not be such a sad state of things we now have in this punk rock. All I can see it as is a cop out. So things might not be so great and maybe it is getting out of hand, and it might not be so fun to go to a show full of goons who think punk is a license to hurt others. But there is one word that is to me the main thought involved here: The word is "alternative", and you can always create a new one. It doesn't take a new form of music and art or radically different ideas, just an attitude that allows for a more creative atmosphere.

I'm not attacking musical tastes and saying let's get harder than hardcore or die, but it seems that these days one person's alternative is someone else's latest trend or acceptable fashion. Just look at how easy it is to be punk nowadays and then think if you're any step more fashion oriented, whether it is black haired and scary or flannel shirted and long haired, it's even easier. I still insist that without separation from the main body of our society there will be no changes made or even ideas heard. This is to me the key action for any one who wants to make any kind of difference. Why make things harder for yourself? Maybe you should realize the problems in this world we live in that must be changed, or is that too unpleasant for you? I suppose it's more important for you to enjoy life to the fullest, don't bother to wish the same right to all people everywhere. No, that wouldn't be fair to your nice padded life. I guess there's nothing more important than you, especially not any kind of commitment to the underground movement. No, I guess it's too dependent on cooperation and open minds. There's no room for the greedy life here.

I know I am just ranting and raving now but my anger is getting out of control and I am wondering why this means enough to me that I feel a right to express my opinions publicly. There is still a force that moves me to words and actions, and when this is degraded in someone's mind as trivial or hopeless I take it personally and react to it in a manner that is often abrasive. I don't admire this but I do find it neccessary. There must be a way to keep people creating good things and, if they decide to detach themselves from it, to let them leave without such grudges and hostility. I will always ask too much in most people's eyes but to me it will never be enough. Why give up so much to gain so little?

-CHRISBALd/ c/o 1377 K St. NW #108
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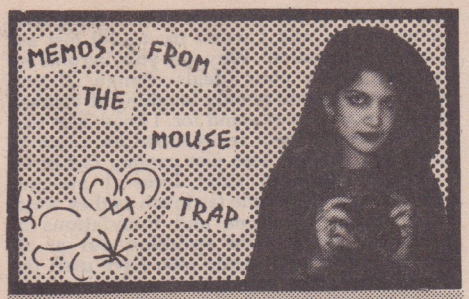


Hi folks, sorry for a short leave of absence but it's that time of the year again when all of us peons have to go back to school and pretend to be good little citizens... I guess if you dress like one you automatically become perfect, right? People look at the way I dress (and I'm sure that everybody out there has experienced this) and they assume I'm a psychopath. I guess that preppies don't suffer from any psychoses and they are the beautiful people. So, if you look perfect you're obviously a model citizen, right? Wrong. I don't know if you've all heard of Club Vertigo in Los Angeles but it's been around for several months now: people line up by the dozens to gain entrance into the club, people are judged on their appearance alone by a man at the door who decides who is of the proper element to ber let in - usually it's the girl with the most cleavage showing or the man who most closely resembles Don Johnson. At this club everything is so plastic - does this mean that a person who doesn't believe in the latest fashion trend is a cretin, and therefore does not deserve admission? This type of club is new to California (though it's been around on the East Coast) and I don't think I like it.

Suppose everytime you went to a gig you were judged at the door whether you were punk enough to go in - only people with the most expensive leathers and docs or the biggest hair were permitted inside. Wouldn't it be just awful if punks judged each other in this manner - the scene would be full of plastic Ignoroids.

Well people may not judge you as you enter a show, but once you're inside you're bound to get the "once over". The way you look is not directly proportional to the philosophy you believe. Just because I decided to grow out my hair and give up my combat boots doesn't mean my ideals have undergone a metamorphosis as well.

I realize that the scene is so big now that the personal feeling at gigs is almost gone but that gives none of us the right to have a punk elitist attitude. I used to see a punk on the street and say hello - usually they'd smile back, but now all I get is dirty looks - especially on Melrose Ave! If people maintain this type of attitude then we are no better than those trendies at Club Vertigo.

It's bad enough to be labeled by "normal" people, but labels within our own scene should be intolerable.

Until next month, remember:
"Fashion is a disease so intolerable that it has to be altered every six months." - Oscar Wilde

And the (s)hits just keep on comin! With the downing of the "mystery" C-123 in Nicaragua recently, we're getting to watch an interesting bit of history unfold. First, there's the matter of just who is behind this Contra supply plane. Is it the C.I.A., as the Sandinistas claim, and as affirmed by the captured American survivor, Eugene Hasenfus? Is it the "retired" General Singlaub (head of the World Anti-Communist Crusade), as "unnamed" U.S. government sources whisper? Is it Saudi Arabia, as other government sources aver?

Chances are it is a C.I.A. operation. The C.I.A. has connections with the airline, Southern Air and with the crew of the plane. But ultimately, this doesn't really matter. Ever since Vietnam, the American people have balked at sending their kids off to fight "dirty" wars (meaning wars that can't be won in 2 days or less). So, to avoid riling up the populace (who might then begin to question the motives for these wars), the ensuing U.S. administrations have resorted to surrogate troops. We either use the C.I.A., who don't have to account to the public for their activities, or we use mercenaries funded by the C.I.A., National Security Council, or by "private" companies (fanatical organizations paid for by the Christian Right with close connections to the Reagan Administration). Or we make deals with countries who receive "generous" U.S. military aid, like Israel or Saudi Arabia: "You'll get x amount more than usual, which you in turn will supply to the Contras or El Salvador or whatever we want." Or we just plain require local troops trained by our military advisors to do the dirty work, in exchange for more foreign aid (money in the pockets of corrupt politicians or police/military officers).

Besides getting around U.S. public opinion (which by all polls is very anti-U.S. intervention in Central America), the current administration has another obstacle--Congress. Even though those wimps have given in on future Contra aid, there still exists a prohibition on military aid at the moment, yet undoubtedly the Contras have been funded--if not directly by some branch of the U.S. government, then with the glowing consent of the White House. Whether this constitutes a legal breach of the law remains to be seen, but it clearly constitutes a breaking of the spirit of the law.

Now the trail seems to be leading to Vice President (and maybe next President) Bush as the one who ok'd a possible National Security Council involvement in this arms supply deal. So we find the executive branch defying the will of the people, circumventing the orders of Congress, as well as being branded an international outlaw by the World Court (an institution set up by the U.S., but who we now ignore because they've ruled against us in finding the U.S. guilty of earlier violations in Nicaragua, ie the mining of harbors there--which the C.I.A., as now, initially denied involvement in, but eventually the truth came out.

For me, the interesting questions are whether the public gives a shit that it's being lied to, whether Congress has any pride left, whether the press will take off their kid gloves and do some real journalism, and whether the Reagan administration can get away with being criminals--outlaw terrorists of the richest calibre. While they point fingers all over the place at the "immorality" of two-bit 'terrorists" elsewhere, at drug users (Hey, if religion is the opiate of the masses, then another presidential contender, TV preacher Pat Robertson, is one of the biggest drug dealers going--bust his ass!), they are about as clean as Tricky Dick Nixon. Jello, did you say "Bedtime For Democracy"?

A.T. Bust Update

Here's the latest update on the AT/DK's/Mordam bust: The latest court hearing was October 10, and proceedings were put off again. It is expected that the trial won't take place until late winter at the earliest. If there are any changes, we'll let you know ASAP.

Meanwhile, here is an accounting of the No More Censorship Defence Fund, so you know where your contributions are going. Since the whole legal process is going to drag on for quite a while, the bulk of the costs are obviously yet to come, so please keep those benefits going. Thanks

NO MORE CENSORSHIP Defence Fund
Quarterly Statement
September 20, 1986

Receipts

Total bank deposits through 9/20/86	$9906.41	
Total withdrawals through 9/20/86	4696.67	
	5209.74	Balance

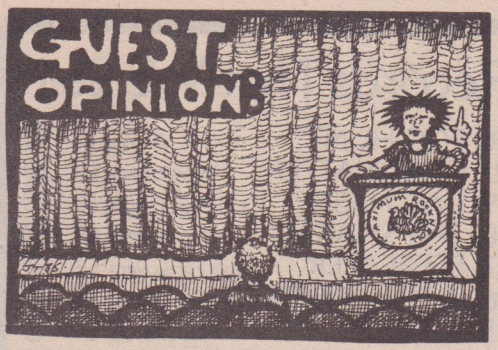
Expenditures

Telephone bills	756.10
Travel	731.24
Copies	482.56
Postage & Freight	397.32
Supplies	77.33
Transcriptions	40.00
Legal Fees	1500.00
Video	82.12
Misc.	135.00
Administration	475.00
Deposit correction	20.00
Total	$4696.67

The Defense Fund would like to thank all of those people through out the United States, Canada and Europe who have contributed to the the Fund. We thank everyone for their support and remind them that the battle against the suppression of ideas is an ongoing fight that must be fought every day by every concerned person.

Date: September 20, 1986

Richard F. Stott, Esq.



ON SKINHEADS & GANG FASCISM

OK, this time around, I'd like to talk about something that is really bothering me and I feel warrants the space and time for discussion as it affects all of us in the new music community - gangs and their subsequent affect on the punk rock scene in general. But first of all a quick look at why youth gangs exist in this society (sort of like a minature sociology lesson!). The society we live in encountered a radical change during the postwar late 40s and early 50s with the creation of the teenager. An underclass of people, the teenagers were shoved into an ambiguous social standing that pushed many of the responsibilities of adulthood upon them with none, or very few, of the benefits of "rights" of non-childhood. This situation was the reason for the introduction of things such as rock'n'roll, hippies, punks, greasers, beatnicks (to a smaller extent) and what is known as youth culture, containing all of the above and much more with one unpleasant drawback - youth gangs. Tons of bored, angry kids separated by age and responsibility from childhood would try to imitate the adult work they were barred from by forming "gangs."

Most of these were harmless and nothing more than an exercise in harmless rebellion. Occasionally though, these gangs would participate in sporadic outbreaks of violence and crime. As these grew in number and size, gangs became less and less "harmless" and all gangs started to become associated with this type of violent, fascistic image. As the 50s ended, the gangs pretty much faded into oblivion although the late 60s and 70s "hippies" were encountered with not a gang threat from within the confines of their own youth culture, but from outside - the Hell's Angels. The Hell's Angel's were (are) a "motor enthusiasts" organization that was nothing more than "rednecks on Harleys" that while nothing the vast majority of passive hippies had nothing to worry about although the "Angels" while stealing the long hair, beards, etc. from the hippies and the leather and chains from the motorcycle gangs of the fifties were extremely anti-youth culture. Sort of failed hippies, you could say. The targets were anti-war protestors, blacks, Mexicans, cops, and occasionally, hippies, along with, of course, other bike gangs. Anyone doubting the serious intent of the Angels was quieted by the 1970 free Stones concert when a black youth was stabbed to death by Hell's Angels (whom the Rolling Stones, in one of the worst moves ever, had hired as, get this, *security*) for bringing his girlfriend to the concert who just happened to be very young, very pretty and very white. The Angels were an important gang to mention due the fact that while very few gangs were dedicated to any revolution the Hell's Angels were the first gang that was decidedly *anti* -youth culture. Well after their fall from history (they're still around, sure, but only as little more than a nuisance) the story of gangs in America ands here with the exception of a score of petty minority gangs while the 70s floated by.

In England, the story is a little different with its countless youth cultures and a different rock'n'roll history. In the early 60s, when Merry Old England was getting its first taste of rock, the country was divided into two very different camps of youth culture. On one hand, you had the *Mods; rich, upperclass and upper-middle-class white youth whose interests were obscure American R'n'B, Motorscooters, amphetamines, and had their own style of dress: parkas, porkpie hats, and suits. Mods usually were accountants or had some sort of a high-paying , non-menial job or at least rich parents so they could afford their expensive wardrobes and shiny new Lambrettas. At the other end were the *Rockers; hard-drinking, fast-living, lower-middle-class and working-class youth who wore a lot of leather and chains and were influenced by American movies such as "Rebel Without A Cause," and of course, the music they listened to was American Rock'n'Roll and rockabilly (sort of like Britainized greasers). Due to the vast differences between the two groups and the prevailing boredom of the time there would be massive riots with the two opposing gangs fighting each other. In all honesty, though, the vast majority of mods and or rockers were harmless. Well, as the Mods and Rockers alternately scooted/vroomed out into the sunset we saw the introduction of a very important youth culture: the Skinhead. The original skins were white and (usually) working class youth whose only uniform, besides the pseudo-mod look which was left over from the previous youth culture, was a military style crewcut that gave them their moniker. As the mods and rockers imported American rock & r'n'b as the music of their choice, the skinheads imported Jamaican* ska, the predecessor of reggae. But the skins were the first real British youth culture to be tinged with more than petty in-fighting with other groups. this time it got nasty - racial violence. As I said before, many of the kids were working class, and with the influx of Pakistani immigrants into England in the early to mid-60s, providing a cheap labor force, many Englishmen were suddenly faced with unemployment at the hands of the factory owners who found it much easier to exploit the ignorant immigrants. So many youths, faced with the anger of unemployed parents, only fueled the fires of boredom and anger brewing and the skins would go on raids, brutalizing, and sometimes killing, Pakistanis (whose only crime was being at the wrong place at the wrong time).

Luckily, though, the violence did not grow to epidemic proportions or include any other racial minorities (blacks were out of the question due the fact that most skins listened to music that was being played by some Rastafarians) or the subsequent infiltration by fascistic organizations (The National Front). Eventually, the skins would just fall in on themselves leaving nothing noticeable in Jolly Ole England for a while.

Jump ahead a few years to England 1977: Anarchy rules in the U.K.? as punk blossoms. In this early stage, gangs and gang violence was fairly nonexistent, although occasional outbreaks of violence did occur, it was usually discredited by leading members of the punk community. One band, though, was sick and tired of simply talking about the violence and decided to do something about it. That band was SHAM 69. Their ideas were best summed up by their lyric, "If the kids are united, they will never be divided," which basically called for unity and nonviolence. But for unknown reasons, the skinhead reappeared and twisted 69's ideas into a message of superiority and violence in the name of "unity." So therefore, it was impossible to go to a gig by the aforementioned band without seeing hundreds of these types bashing themselves and others around, oblivious to group spokesman Jimmy Pursey's cries of "Stop fighting, stop fighting!" Well, as SHAM 69 and the original punk generation faded away to meet the 80s, the skinheads were given their own uniform, music, and a new philosophy based on soccer, pubs, racism and fascism. Pushed along by businessmen (the enemies of rock'n'roll), fascist organizations like the National Front (the enemies of everybody) who incidentally, were older & richer and using the kids for their own monetary/ idealogical benefits. Add that to a heavy dosage of racial confrontation between blacks and recession, and a new batch of immigrants to blame along with the old "gang vs. gang" thing, this time with the new Mods. The resulting effect was groups of thugs clad in spotted jeans, union jacks painted on their shirts, and to top it all off, a pair of black military-style Doc Martens boots walking over some helpless individual (usually anyone from a rival skin gang or fan of a different soccer team, to any minortiy member, to gays to every pigs enemy, the punks and everyone in between) bearing a curious resemblance to.

But what about America? Well, the "skinhead" was definitely a popular haircut among the hardcore clique, but *only* a haircut bearing no unpleasant connotations. People such as the members of early BLACK FLAG and MINOR THREAT were part of the "Telly Savalas" look, and while they may not have always fronted entirely positive beliefs, most American skinheads were guilty of nothing more than slight rowdiness. As the saying goes, though, nothing is perfect and we were beginning to be faced by groups of "nazi punks" - people who had no idea what punk was about and had misinterpreted into a very British-skin-like ideal.

What is the situation today? Well, as far as Britain goes, the skinhead may have finally evolved into what Jimmy Pursey may have wanted. The once-facsistic skins have made an almost 100percent?? turnabout. In fact, it is not uncommon to see black and white skins trashing National Front offices, the latter realizing what scum they are after being ripped by these despots one too many times. The rest of Europe, well, we'll just have to take a "wait and see attitude" due to the fact that the situation does not look too hopeful.

In America, it is a different matter. Groups of right-wing fascistic assholes, of any hair length, have infiltrated the punk realm, introducing such things as "fag-bashing," true "nazipunk" bands, and heavier police infiltration than ever before.

Now, we get to the important part (sorry this took so long, I sort of got off the track) what can be done? And my answer is this: if someone is threatened by a bully, the best thing to do is stand up to that person and they will go running with their tails between their legs. But what can we do, I mean, a few people against all their "crews?" Well, have you ever head of the phrase "fight fire with fire?" What I'm suggesting are patrols of people substantial enough to meet or surpass their numbers to police clubs and stop them from ganging up on little kids, etc. Do you get my drift? You see, I'm not talking about vigilantism or circling people out because they look like "skins" (Even as I write you this, my wardrobe contains: suspenders, boots, fatigues, and spotted bleached jeans) or have assholes in your group who are simply out for vengeance against someone they don't like or to violently right a wrong done them in the past by someone else. In other words, what I'm looking for is a group of caring, responsible people united to stop gangs and gang violence within our scene whenever it occurs. We must also make sure we are impartial no matter the circumstances, which may seem almost impossible but must be followed through on. Another further step is to make sure that mis-representations of the punk scene to outsiders must be eradicated (biased anti-punk "journalism") or at least lessened so that these types will not be attracted to our scene. This means (you) writing to the editor of a local paper after the publishing of an anti-punk story or write the local T.V. station and demand "equal time" if you feel you're local scene is not getting the attention you feel it deserves. I guess to sum it all up, my ideas are basically taking the positive aspects of the skinhead idealogy (strength+unity=stronger scene) and living up to them. So all you plagued with gang problems, go out and form your own "posi-skin" crews and save your scene!! You'll have to excuse me though, I have to go and spray my boots pink and paint peace symbols on my jeans.

Yipes! fanzine /c/o Ken Cousino/ 9911 Goff Rd./ Temperance, MI 48182

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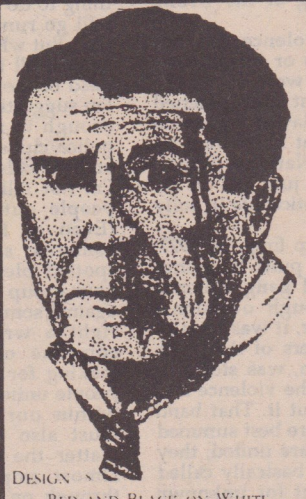

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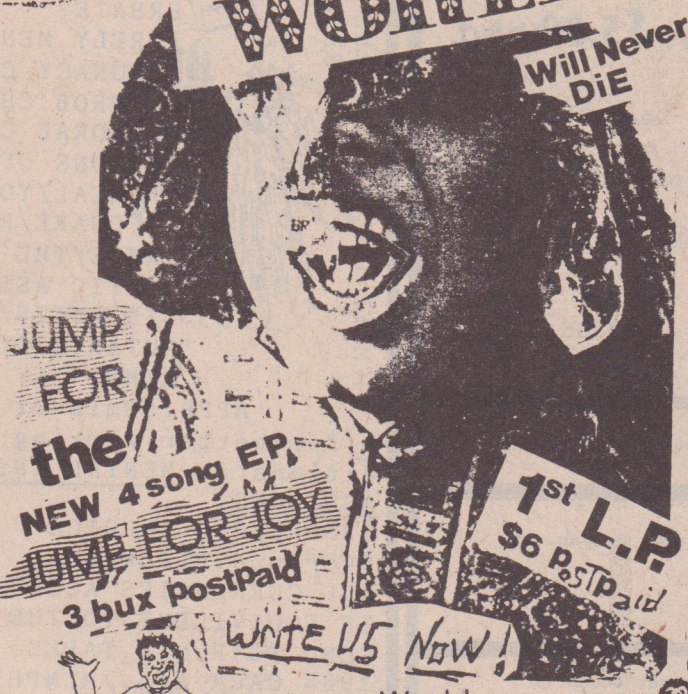

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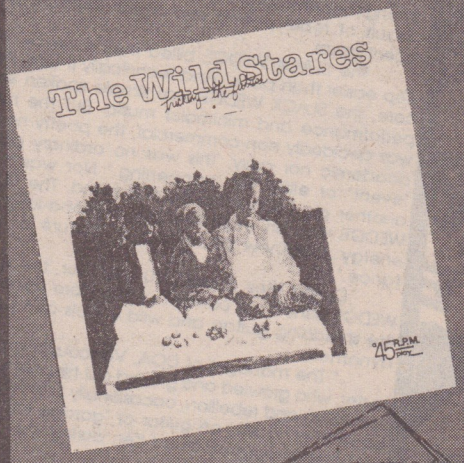

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"Setting Wild Hearts and Imaginations Free"

Put a bunch of poets and musicians on an old school bus bouncing down the West Coast U.S.A., all spouting anarchist politics and you've got the BLACK WEDGE tour, summer '86.

Ranting and plucking their way from Vancouver, BC to Los Angeles and back, the group of 7 activist performers "released a riot of emotion" among their unsuspecting audiences with a planned assault of rebel poetry and music unheard of in recent years.

The BLACK WEDGE billed their show as "one step easier than punk." And technically it was. At its core, the BLACK WEDGE was simple spoken word performance and minimalist music. But the music was decidedly non-commercial, the poetry neither academic nor artsy. This was no ordinary poetry "event" or elitist art "happening." Nor was it just another gig by another touring band. The BLACK WEDGE was an experimental, one-of-a-kind high energy roadshow promoting a "culture of resistance."

During their 2 week/10 city tour, the BLACK WEDGE dished out combos of hardcore poetry with the shredding guitars and wild vocals of 5 political dynamos:

* The manager of DOA, Vancouver poet Ken Lester, who growled and ground out his poetry about revolution and rebellion, occasionally backed up by his brother, Dave, on guitar or "garage lute" (DOA and friends accompanied Ken during the packed out Vancouver show);

* Ex-WORK PARTY member, Bryan James, a poet and jingle writer accompanying himself on guitar, sometimes singing, sometimes just rapping out his anti-racist and anti-sexist "scrap poems";

* Longshoreman and trade union activist Dave Pritchett, the more "traditional" poet of the group, performing unaccompanied (except during his "Get Dark, Get Drunk, Go Dance" ode to punk), and usually injecting a bit of romance into the WEDGE hard line repertoire;

* Montreal's RHYTHM ACTIVISM, a performance unit with Dem Stink, the one-man orchestra on guitar and poet Norman Nawrocki with his ranting and raving topical "news poems";

* And finally, MECCA NORMAL, the indescribable Vancouver duo of vocalist Jean Smith and guitarist Dave Lester, whipping up the audience with songs about "feminism, poverty and conformity" from their debut, self-produced LP.

Unfortunately, Jello Biafra had to cancel his scheduled solo appearance with the BLACK WEDGE in San Francisco because of an unexpected court and media battle over the controversial DEAD KENNEDYS' album poster.

Halfway through the tour, the BLACK WEDGE bus driver, Scary Failure, who had never written a poem before, was provoked to write and perform his own show-stopper about the traumas of chauffering bladder-weak and hungry passangers.

Together, the seperate but sometimes inter-changeable acts formed a 2 hour poetical and musical smorgasboard of imagery and sound that surprised, provoked and even inspired audiences.

Often during the tour, local poets from the audience accepted BLACK WEDGE's invitation to share the stage and would read their own works. Occasionally, a WEDGE musician backed them up. Encouraging others to write and perform was one of the stated aims of the BLACK WEDGE tour. Members of the BLACK WEDGE originally came together as friends sharing similar ideas about poetry, music and politics. The idea behind the tour was to show others how a non-elitist, minimalist production that almost anyone could put together could be used to smash through walls of silence and have a good time too.

While the BLACK WEDGE name was inspired by Britain's RED WEDGE - a grouping of leftist musicians like Billy Bragg, Style Council, The Communard, etc., touring England in support of the Labour Party - the similarity ended there. The BLACK WEDGE promoted an anarchist alternative of do-it-yourself direct action solutions to the problems of social injustice - not party politics.

During and after shows, BLACK WEDGE folks were knee-deep in give and take sessions with audience members about not just poetry and music, but oppressive social conditions north and south of the border and what people could do about them. Problems of housing, the youth curfews (common on the West Coast now), anti-militarist strategies - all this was fair game for the BLACK WEDGE.

After one particularly exciting show in Olympia, Washington, an enthusiastic audience member boldly suggested that everyone present raid a local Safeway that night.

A recurring BLACK WEDGE target theme was EXPO '86, the 2 billion dollar Vancouver circus getting massively hyped all along the West Coast. (Two of the BLACK WEDGE acts, RHYTHM ACTIVISM and MECCA NORMAL are on DOA's latest EP, a limited edition benefit release called Expo Hurts Everyone on Sudden Death Records). American audiences never really heard EXPO criticized before, so the BLACK WEDGE told the story about the social cost behind the glitter in their songs, poems, radio interviews and even in a classroom.

While attendence at BLACK WEDGE shows ranged from a high of 300 in Vancouver at the Venue, to only 6 at Be-Bop Records in Los Angeles (but the WEDGE made a dollar more than DOA when they first played L.A.!), the response of those present was the real satisfaction. In almost every city, poets and musicians said how much the shows inspired them to want to work in similar directions.

Ever flexible on the tour, the BLACK WEDGE performed together or in part, as scheduled or impromptu, in art galleries, taverns, bookstores, illegal or regular clubs and even at the Haight Ashbury soup kitchen during their poetry hour.

No one can say for sure if and when the BLACK WEDGE will tour again. Each of the members continues to work on their own.

But for more information about the BLACK WEDGE, write to either MECCA NORMAL, c/o Smarten Up Records/ 2230 Wall St #304/ Vancouver, BC V5L 1B6/ Canada (their LP is still available for $7), or, in the East, contact RHYTHM ACTIVISM, c/o Les Pages Noires/ 3699 Hutchinson/ Montreal, Que H2X 2H4/ Canada.

DISARM

by Mark of Sonic Cranium Abuse 'zine

MRR: Who is Disarm?
D: Bryan Stahel - bass, vocals; Ray Epstein - guitar, vocals; Jamey Howell -drums; Paul Wallace - lead vocals.

MRR: How long have you been together?
D: 1-1/2 years total, about a month with current line-up.

MRR: Who are some of your influences (musically)?
D: Dr. Know, Crucifix, Discharge, Motorhead, Metallica, Black Sabbath, Bad Brains, Sschmyzer, C.O.C., No Labels, Slayer... anything heavy, fast, and crushing.

MRR: Any special message?
D: Stay open-minded, positive... if you like something, stick with it, acceptance, coexistence, work for peace, every little bit of effort helps.

MRR: What are your lyrics about?
D: Basically the same stuff as the messages, some personal stuff, anti-prejudice, confusion, anti-control.

MRR: Any music out?
D: We have a 13 song tape available from us for $4.50 ppd (address below), also 2 songs each on Exposure to Conviction comp and Positively United comp.

MRR: Do you play out a lot?
D: Yes, we are now. Less during the school year because Ray and Bryan go to college, but still quite a bit.

MRR: Some future plans?
D: Hopefully get an L.P., do some touring during summer and holidays, play out a lot. Have fun and make people aware of various things.

MRR: Who do you like to listen to?
D: Everything from metal to old rock and everthing in between. We're very open-minded in our tastes.

MRR: Some good bands you've seen (or played with)?
D: Void, C.O.C., Toxic Reasons, the Drab, Necros, D.R.I., Crucifix, D.K.'s, Malefice, Verbal Abuse, Government Issue, Target of Demand.

MRR: A little about VA. Beach scene?
D: Good and bad, small, so there is not much violence, not incredibly unified, but most people know each other. Lots of young kids and new people, better in the summer - more people hang out. The cops are terrible and the laws suck!

MRR: How do you feel on H.C./H.M. unity?
D: Great. The music is cool - the more the merrier. Metal has a wider audience so they can reach more with their ideas (hopefully good ones, as in Metallica, Hirax, Sacrilege, etc.) but the Satanism, Rock Star attitude and materialism must go.

MRR: Anything special on DISARM you'd like to say?
D: Write us and come see us. We always write back and we try to give people the best show we can. Have fun and stay positive.

MRR: Comments on social/world situations:
Politics -
D: There are not any existing governments that are very good. All fall short in certain areas. There needs to be more input from the populace into the government (U.S.) for any real changes to come about, but until then you can only expect the same crap they've (those in control, authorities) been feeding everyone.

Religion -
D: If someone wishes to worship, pray, etc. it is their business, but when some jerk in a white suit wants to shove it down everyone's throat over the tube and elsewhere just to line his bottomless, greedy pockets, that's bullshit. Church should be totally separate from the state which it isn't. People should be free to choose their own way of worship.

KKK, Nazis, bigotry -
D: All three suck!!! These groups and ideas are created from fear and ignorance - they are worthless. Yet these people have a right to their beliefs as much as we, as long as they don't infringe on others. However, all too often they do and then they must be stopped. If you strongly believe in equality and anti-prejudice, then you should speak up when someone uses a slur or tells a racist joke. People can learn not to hate as well as to hate. It takes time, but we must try.

Nukes -
D: Weapon-wise, does it make sense to be able to destroy the planet?! No!! It is absurd that we can destroy ourselves something like 80-100 times over. Just thrilling, ain't it? With nuclear energy, it obviously can not be properly regulated with cases such as Chernobyl or Three Mile Island, thus until it can be it should be discontinued.

Cops -
D: Some are ok, but too many join to feed their macho, ass-kicking egos and enforce the law up everyone's ass especially if they don't like you regardless of whether or not you've broken any laws. The mentality of someone who wants to make others conform to rules right or wrong has to make you wonder.

Violence -
What can be accomplished from it? In a one on one situation both get hurt, one more than the other thus leading often to revenge and more violence. It is the same with larger situations such as gangs, countries, and alliances; a vicious cycle and the problem that started it 99% of the time still exists. No need for it. Talk things out. Take out your aggression in a sport, ie: skating, running; draw something, be creative; constructive not destructive. Don't ball up a fist.

Drugs -
D: They are neither bad nor good but don't let them control you. (Ray talking) A lot of times if I'm fucked up I can't do the things I want so I don't get that way too often. Sometimes it is enjoyable, but moderation is the key.

MRR: Other musical interests besides speed?
Bryan Stahel - Frank Zappa, Reggae, Christian Death, Joy Division.
Jamey Howell - Reggae, Marley, etc. Jazz.
Ray Epstein - ZZ top, old U2, R.E.M., Psychedelic Furs, jazz.
Paul - Shangri-las, Judas Priest, B-52's, REM, The Clash.

MRR: Some very, very, very favorite songs?
D: Bryan - Dr. Know "Life Returns", Social D."All the Answers"
Ray -D.Y.S. "Insurance Risk", Malefice "Carrion"
Jamey - Metallica "Motorbreath"
Paul - Golden Earring "Radar Love"

MRR: Final comments?
D: Thanks to all who've helped. Write us at DISARM/ 212 - 65th St/ Virginia Beach, VA 23451.

THE WALTONS

Welcome to the Hut

"Mandela"
Way back in 1962
Apartheid system running aflow
A man came out to have his say
Knowing he would have to pay

A man imprisoned for wanting peace
Mandela, Mandela
Jailed for wanting democracy
Mandela, Mandela

Mandela got life and 5 years
His people weeping bloodstained tears
Leader gone, sickness, death and tons of fear

A man imprisoned for wanting peace
Mandela, Mandela
Jailed for wanting democracy
Mandela, Mandela

Thought you might like to know that we exist, here in the huge metropolitan area of Salem, Virginia. We've been around for over a year now and have grown from 4 members to 7. Our present line-up is: Jim Burrah/vocals, Suzanne Lacey/vocals, Jill Carter/vocals, Brian Black/guitar, Lynwood Hall/guitar, Steve Sellers/drums, and Rand Dotson/bass. We just released our second tape titled Welcome to the Hut. It was recorded at J.M.R. Studios in Salem.

We are deeply with racism and this is reflected in more than one song on the cassette. We recently played a gig at The Iriquois in Roanoke with T.S.A. from Marion, VA. It was an all-ages show and about 100 people showed up (which is pretty good for this area). We also helped organize and played in the two peace rallies that took place in Longwood Park in Salem over the spring and summer. Over 300 people attended them and they received local TV coverage.

We will keep playing and spreading our message even though a few of us are off to that dreaded form of higher education known as college. We are looking for gigs. Anyone with any info, please write. Also, Welcome to the Hut is available for $4.50. Live long and prosper.

Mountain-Core Productions
952 Kenbridge Pl/ Salem VA 24153

MICHIGAN

Jim Jones and the Kool-Ade Kids

Jim Jones and the Kool-Ade Kids (J2K2) is a sludging, drudging, twisting and grinding band from West Michigan. The following interview was done by Bleeding Ear Productions. J2K2 is: Steve - vocals (22), Paul - guitar (19), Scotty - drums (17), Dave - bass (21).

MRR: How long have you guys been together?

J2K2: We emerged from the bog of eternal stench about 1-1/2 years ago. Steve, however, has only been tripping with us for about four months. Paul and Dave were memebers of the INSULTS (who released a 7" Thrasher Go Home) before they brainwashed Scotty and started grinding spleens together.

MRR: How would you describe your music?

J2K2: A sludge-filled trip through the horrors of our mind. I doubt that a lot of other people will see it that way, as many people are far too stereotypical these days.

MRR: What influences your music?

J2K2: There are a lot of things that influence us, both musical and not. Paul slips into these nightmares and emerges with what turns out to be our songs. BORN WITHOUT A FACE is definitely one of our influences as well as frying our eyes out in the blackness of a forgotten place.

MRR: Are you guys happy with your record?

J2K2: Hell yes! We tripped to it one time and now nothing will ever sound the same again. For those of you who don't know about our record it is entitled Trust Me... and at the moment it is available through Toxic Shock, Systematic and us at the address provided with this intense interview. Hopefully it will be available through more distributors in the near future.

MRR: You guys toured this summer. How did it go?

J2K2: Like everything else it had its good points and its bad points but it was by far the funnest thing that I've ever experienced. Except for the 3rd extermination of the ohms, that was a really hideous experience. Other than that it was fantastic. We played at a lot of fun places and met some cool people and we saw plenty of hot chicks.. Virginia Beach, Myrtle Beach and Wichita have the best-looking chicks around. Also, we'd like to thank everyone who helped us out this summer: Derelict, Arthur G., Gee Gee, Shane and Headbanger, Victor and everybody else, you know who you are.

MRR: Did you get to play with many bands that you liked?

J2K2: Well, we were gonna play with D.R.I. but due to van troubles we didn't make it in time. We played with THREE LEGGED DOG, FALSE LIBERTY and NEUROSIS. CLOWN ALLEY, however, was by far the best band we played with on the whole tour! (Hi Lori)

MRR: Are you guys trying to make any statements with your music?

J2K2: Yes, we have plenty to say but you won't find any dramatic political statements in our music. We prefer confronting the immediate problems that face us in our own little secton of the world. For example, hypocrites, Manufactured Christ, racism.

MRR: How do you feel about the Straight Edge movement and all this talk about unity?

J2K2: If people want to be Straight Edge that's fine and dandy with us, but in my past experiences with Straight Edge dudes they are just preachy, pushy and really annoying. I mean, if you don't wanna smoke and trip that's your business (or problem?) but don't start pushing your ideals on me (which they do too often), I get enough of that shit from my parents. On that point, I will tell you how I feel about unity. It sounds great and I would love nothing more than everyone to get along but I don't think it will ever happen. Too many people have different ideals. It it weren't that way we would have a generic society.

MRR: Do you have any plans for the future?

J2K2: Maybe a Florida/South Carolina tour over Xmas. We are hopefully recording our 2nd record this spring (seeing as we have half the record already written.) And we hope to do a 6 week tour next summer. So buy the record, trip your skull into oblivion, and watch for us to sludge our way into your area.

MRR: Do you have any closing words?

J2K2: We'd like to thank Beach Ball and Mayhem (slave boy) for the great roadie work they've done for us this summer, and everyone who has picked up the record. Oh yeah, you're probably wondering about the feather...

If you are interested in contacting J2K2 or you have a band and you wish to play in West Michigan you can do so by contacting Bleeding Ear at: 18586 Pawnee Dr. / Spring Lake, MI 49456 / (616) 846- 8967.

BAD BEACH

Interview/review by the Leamington Leper

Hot on the heels of the VARUKERS and the DEPRAVED come BAD BEACH. BAD BEACH are a shit-hot live combination of tearing guitar, imaginative drumming, fluid basslines and lunatic vocals. Different Hardcore - there it is! OK, similarities to BLACK FLAG, RUDIMENTARY PENI, HUSKER DU and others - they are weird! Not artsy Gothics in makeup and mourning - just insane, dark and raw.

Live - they mash and maim any previous ideas of how a live band should behave - *"it's our only form of exercise."* Vocalist Pete and guitarist Maj looked freaked-out on some "trip" but *"it's only glucose."* Though not straight edge they do have their own stance on drugs:

"One night some twat thought they'd play a joke on Maj by putting something in his drink - with drastic psychological effects - this was not funny!

"We feel it's up to the individual what they do or take, but don't force it on other people. We feel angry that people slag off others for the way they live when they haven't even got their own lives sorted - we're just so ANGRY!"

Anger and passion are strong in their music. Lyrically they prefer to be described as *"individualist"* rather than political:

"We prefer to deal with topics that affect us more directly than perhaps politics do (then again some of our early stuff was/is pretty non-sensical)"

"We write our own lyrics about what we want to and are not strongly influenced by anybody - we see this as individualism in itself, i.e. not having to conform with what people want us to write."

And the music?

"It just vomits forth the way it does."

Their only studio effort to date (The BAD BEACH collection of ancient tales, folk and love cassette) was more of a musical dribble than the gut-wrenching vomit of a live set:

"This was the first time we'd been in a professional studio and we thought we'd experiment to see how else we could sound, apart from live. But although we're not particularly happy with the tape, it has given us more insight into recording - wait for the next one - you never know, we might end up sounding like a disco-groove-funk band."

"British Alternative Tentacles showed some interest and sent it on to America. We also had some iterest from some British labels, but as yet, we feel there's no hurry and we're not decided on which path to choose. We're quite happy just gigging."

The gigs they've played so far have been mostly on the Hardcore circuit with bands such as fellow Leamington Spa'ers the VARUKERS and the DEPRAVED and also BLYTH POWER, SHRAPNEL and SCREAM.

"There's quite good communication locally and round the country with hardcore bands, who've helped us with a number of gigs."

"We don't want to rely on people all the time but we're finding it difficult to set up our own gigs. the problems are lack of venues and, especially for unknown bands, the lack of audience!"

When given an audience BAD BEACH really turn it on - Pete and Maj being insanely themselves! Sonia sweating out the bass lines. People are ususally shocked at first by their "different" style of hardcore, but most soon come to love it.

Capturing the live BAD BEACH experience has been and could be a problem:

"You can pick up the sound of live music in a studio - but not the atmosphere. We'd like to experiment much more with a studio sound, but we can't afford the time."

How about a live video?

"We haven't really thought of a video as it involves the sort of money we just haven't got - but it's quite a good idea."

The Leamington scene really took off earlier this year with excellent LP's from the VARUKERS and the DEPRAVED.

"The local scene constantly changes - at the moment there's very little activity. The problem we feel is that people stick to their own social groups too much, so communication to an effective degree with others is minimal. This has led to a stagnation at present, in the local scene."

Also, the U.K. Hardcore scene often stagnates. BAD BEACH wanna get the sound of their sand into other eyes and ears too:

"We want as many people to hear us as possible. It's not good just sticking to one scene. If you continue playing on one circuit all the time you end up playing what people want to hear and not what you want to do. This doesn't mean we don't like playing the HC scene - we'd just like to diversify."

Remember a band called HUSKER DU? BAD BEACH have the live potential to be that big. They won't be diving in without thought, though:

Bands seem to bring out records just for the sake of it - is there some prestige going into it or what?

"Songs just can't appear - we've got a stockpile of material but it's gotta be developed so it's good enough... prick up your ears!"

...'cos Pete, Sonia, Maj, and new drummer Rob will be wanting to get your ears round their sound!

BAD BEACH really have to be seen but get in touch with Maj for their studio tape at:
30 Portland St/ Leamington Spa, Warwickshire/ CV32 5EY/ U.K.
or for live tapes:
Boff/ 36B Rusina Court/ Ranelagh Terrace/ Leamington Spa, Warwickshire/ CV31 3BX/ U.K.

When writing for either tapes enclose a minimum of U.S. $4 to cover tape and return postage. For gigs, info, etc. send I.R.C.'s or S.A.E. to Maj. "Purple Indians" and "Afghan Rebels" await you!

NON GRATUM ANUS NODENTUM

FALSE LIBERTY

FALSE LIBERTY is a Seattle band that has been around for almost 3 years, but didn't settle on its current line-up until early in 1986. They came to California for the first time this summer, and I had the privilege first of seeing them at New Method, and then of interviewing them for MRR Radio. They seemed to have a lot to say, so we decided to continue the interview by mail. What you're reading here is a combination of the two interviews. Answers marked FL are by Pete, speaking in behalf of the rest of the band. FALSE LIBERTY are: Pete (20), bass; Greg (16), vocals; Justin (16), guitar; Victor (20), drums. Interview by Lawrence Livermore.

MRR: This must be an exciting time for the band, doing your first tour, and with your first record soon to be released. What's it feel like to finally get some recognition from the punk scene?

FL: Oh, heck yeah! It feels good, really good. It's like people are beginning to take us seriously as a band and to really support us. It's a real sense of accomplishment, and I hope it will keep us reaching for bigger goals.

MRR: Some people say that most Seattle bands are turning very metal, both musically and in their values. Is this true, and how do you guys feel about it?

P: Well, I guess I have to agree, at least musically. I mean obviously the ACCUSED have changed considerably since their split 12" with the REJECTORS. Unfortunately, a lot of the so-called "metal attitudes" have come in with the music in some cases concerning image and money, etc. We're not dropping names by any means, but one band with a "metallic" sound whom we'd like to commend for their attitudes is the mighty MELVINS, who are a dedicated bunch of swell guys.

MRR: From the titles of some of your songs, like "Push For Change", one could get the impression that you guys have a kind of creative (I dread to use the word) positive message to your songs. Is this true, and along the same lines, what do you think about all the bands and fans who are saying that politics and other serious stuff has no place in punk?

J: "Push For Change" deals more with politics or world aspects...

P: But it all ties together...

G: We like dealing with more than one idea, like not just uniting within the hardcore scene but as a world. I also think that our lyrics sometimes offer a solution to problems. Some bands only state the problem and complain about it, where we like to offer a point of view that might be a solution.

P: There are a lot of bad things going down in our world right now, and in my eyes the first steps in solving these problems are <u>understanding</u> and <u>acceptance</u>. As for people saying that politics don't belong in hardcore, all I can say is that a lot of people don't realize it but politics affect everything that happens in our society, and if they feel that hardcore is beyond all that, then they're insane. Hardcore, to me, is a way to help change the world, and politics are an important aspect of that. It's all a matter of how much you really care.

MRR: Well, it all sounds awfully positive to me. Does it bother you when people stick you with that label?

FL: Heck no! At least it means people see what we're trying to say. It's another label, but it's one I like.

MRR: I was just noticing here on your lyric sheet, in another song called "Sellout", where you sound pretty critical. It starts out "Remember all the bands we loved, they had so much to say..."

G: Yeah, that's like what we were saying about the bands that turned towards a different sort of music, and they also changed their values that way, to go for more money and stuff...

MRR: Does it make you wonder, like what did they mean in the first place?

P: Yeah, exactly, did they ever have the integrity before?

V: Or were they being hypocritical all along?

P: If you can change that fast, you know...

MRR: That kind of thing could be real disillusioning. How do you manage to keep your own strength up in the face of all this?

P: We just know what we want to do and we try our hardest to stay true to what we think is right. And we don't see that many other bands and don't hang out with other bands, so we're not influenced by other people's opinions as much.

MRR: Did you run across any bands on your tour that impressed you?

FL: Yeah, our good friends from Michigan, JIM JONES AND THE KOOL-AID KIDS, who we toured with. Other favorites were NEUROSIS (Emeryville, CA) and CLOWN ALLEY (SF).

MRR: What were the best and worst parts of your tour?

FL: The best times were definitely the shows! They weren't real big, but all our crowds were extremely receptive--thanks! We also met a lot of great people, especially in SF. The worst times were dealing with a shitty car and missing home. It was definitely worth it though!

Count Me Out

Your attitude is negative
It shows in the way you live
You never try to make things right
Of our goals, you're losing sight
All I hear is you complain
Though there's no one but yourself to blame
If this is what hardcore's about
Then count me out, just count me out

We need unity to make the world free
But when you act like that
I have to turn my back

Count me out (3x)

MRR: So what do you think, is there a future for punk rock?

FL: That's a hard one. The scene's always changing, you know. But everytime it loses something, it always seems to gain something else. I think there will always be folks who love it enough and are dedicated enough to keep the ball rolling.

MRR: Two of you guys are only 16, and you all still live with your parents. What do they think of your music?

P: Well, I can't speak for the other guys, but my family has always been extremely supportive of FALSE LIBERTY, whether they understand what we're about or not. They all have t-shirts and stuff. It's real cool.

MRR: How do you feel about drugs and alcohol? What about vegetarianism?

P: I have nothing against the use of alcohol or marijuana <u>until</u> it begins to affect the way the user treats other people. As for vegetarianism, I have nothing against it at all and I fully support those into it, but I'm not sure I could live that way. I've considered easing into it though.

MRR: Any other messages for all your friends out there in MRR land?

FL: Yeah, just to support your scene with all your ability, because it's truly worth it, and it can slip fast if you don't constantly work for it. We'd also like to give tons of thanks and best wishes to the following people who helped make our tour a memorable event: Joel Wing and his mom, CORRUPTED MORALS (Richmond, CA), Victor H, Kamala, Lawrence, JIM JONES AND THE KOOL-AID KIDS, Justin's Aunt Julia, and everyone who supported us--take care friends.

MRR: All right, then I guess it's time for the blatantly commercial part of the interview. If you've got any products to plug, why not tell the folks about them now...

FL: OK, we have a tape, <u>The Zoo Is Free</u>, for $2 ppd, double-sided t-shirts (M, L, XL) for $6 ppd. Our debut EP, <u>Silence Is Consent</u>, is on One Step Ahead Records, and send a SASE for stickers. Got it? All right, thanks a lot everybody.

FALSE LIBERTY/ 15528 12th Ave NE
Seattle WA 98155

2227

This is an interview with 2227, one of the best upcoming bands in Yugoslavia.

MRR: How and when did you form a band?

2227: We have all played before in other bands. Bozo was the bass player in U.B.R., Jani played bass in EPIDEMIJA and Dare played for ODPADKI CIVILIZACIJE, only David is the new one. We started practicing in Jan. 1986 and we share practice space with TOZIBABE (now split up) and 2XDM.

MRR: What is the line up now?

2227: Bozo- guitar (20), Jani- bass (15), David- voice (19), Dare- drums (18).

MRR: How many gigs have you played?

2227: Don't know exactly. We did the first in Zagreb (about 80 miles southeast of Ljubljana) with TOZIBABE and it was the worst. We played on totally crashed equipment to a crowd of 150 or so kids. Then in Krsko along with five other bands. Our best gig was when we played with INFERNO here in Ljubljana. We arranged "Battle of the Bands", 12 groups played and we did too.

MRR: What does 2227 mean?

2227: Ha Ha, absolutely nothing!!! You know, we were playing about four months, had a lot of songs, also did some gigs, but what a farce, we hadn't a name. So we picked up these numbers and it's quite good and stupid.

MRR: Can you describe the hardcore scene in Ljubljana?

2227: The best one. A lot of very good bands, like us (ha ha). Then GRDIUMAZANI ZLI, fucking great depresive hardcore. TOZIBABE split up, it looks like. III.KATEGORIJA is in a metal direction now, but still good. 2XDM is a new band, thrash stuff, they supported SCREAM. We have FV Zalozba, a record label and distributor. They help us a lot, they have released some records, also a videotape document of the hardcore movement in our town.

MRR: What do you do when you aren't doing things in the band?

2227: Nothing, well we drink a lot. Only Dare, is still going to school. He's a great artist and he does most of the flyers for gigs here. We are arranging all the hardcore shows in Ljubljana, of course with big help of FV Zalozba.

MRR: What do your lyrics deal with?

2227: Mostly with personal problems, our own frustrations. All our lyrics are written by David. It's good to clean up your mind through lyrics, I (David) always cry when I write new lyrics because I write them mostly in moments when I feel depressive and fucked by everyone in my life.

Labirint (Labyrinth)
With my dirty thoughts
and with all my wickedness
I am throwing myself in walls of
Labyrinth
Feel so fucked up
And all my little frustrations
Shining in mirrors of
Labyrinth

MRR: Are you satisfied with your new recordings?

2227: It's pretty good. We haven't spent much time in the studio but the result is fantastic. Check out our tape. We wanted powerful recordings and this is it. Our big thanks go to Janez, the guy who produced these tracks.

MRR: Who are your main musical influences?

2227: There is a little story. When we did our first gig in Ljubljana to our audience, a lot of people came after the gig and said to us "you sound like a cross between BLACK FLAG and SS DECONTROL." It's stupid to label someone by the names of other bands, and it really doesn't matter, there's no use. Some people working on the local independant radio said that we are the best new band around, this means a lot to us.

MRR: What bands do you listen to?

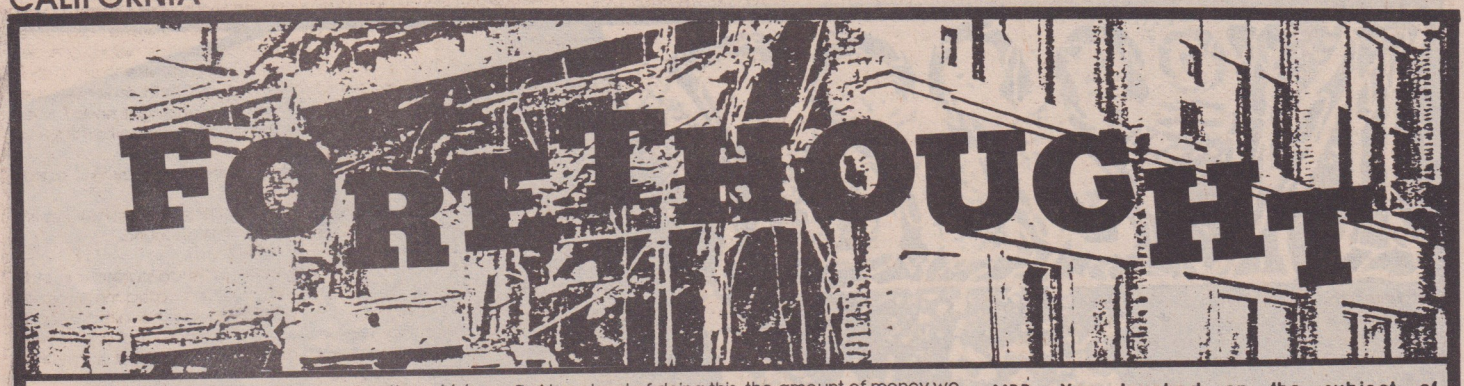
2227: Actually we are straight into powerful stuff like CORROSION OF CONFORMITY, DIE KREUZEN, POISON IDEA, SUICIDAL TENDENCIES...

MRR: ANY LAST COMMENTS?

2227: We have a studio/live tape available for $3 surface; $4.50 airmail. And you can get our info-sheet with lyrics translated for 2 IRC's.

2227/David Krzisnik/Marinkov Trg 14 / 61000 Ljubljana/Yugoslavia

If This Could Be Dreams
Why, why is it so far away
So far away?
Everything was nice
Or just looked so
And I really loved you
Smashing my head again
And you're laughing
If this could be dreams
Dreams - No!
Because you
Just you
Can change everything
And nothing



FORETHOUGHT

Interview by Joe and David. Forethought is: Chris (bass), Hilary (drums), Tommy(vocals, guitar).

MRR: The band has little desire to make money off their music; is your attitude a backlash against 'grab it while you can' amongst alternative music today?

H: Who can say, we haven't really done anything to say 'not make money off our music'. We put out these tapes that were somewhat promotion and we absorb the cost. We have only played like 8 shows and made hardly anything at them except the Farm show (BGK, MDC, CCM) and we made a decision to give the money to the touring bands.

C: I think the question is more...

H: OK , it's the principle...

C: Obviously we're not in the music business to make money. We don't expect to be stars.

H: Remove the star aspect even, it's the difference between playing music and making money off music and living off your music financially...I think in a lot of ways can be a hinderance to the creativity.

C: That's very true.

T: Yeah it is, cuz you're complacent and ya just sit around and then your songs change cuz you're not in touch with regular people.

MRR: Do you think you could unconsciously go in that direction?

T: For me, I never really chose to not play commercial music, I just know that the kind of music I want to play and the way I want to express myself won't be commercial . It would never be to the point where it would be in the Billboard 100. It's not like I'm choosing to not make money , there is just a fine line between ripping people off, making a profit off them but not ripping anybody off. I'm not making a case for major labels, you know my views on that, but I'm also saying I don't think there is anything wrong with getting on an alternative label and being self-suffcient. Whether you can live off that, it's a different story cuz then you're talking a lot of money. What? $6,000 a year for each one of us to live if you're talking poverty level. Whether it's college radio or whatever, you're gonna change your music, if you're going with the idea that you want to make money.

C: At our level of doing this, the amount of money we do make off, say playing shows or putting out material and selling it, is more funneled back into the project of being able to do the music.

T: Yeah, it's more of a project.

C: Money to fix the van, buy some equipment, buy some more studio time.

H: I come from a totally different approach. I don't believe in the money system to begin with, ok that's an ideological belief of mine, but it would be great to be completely independent than that. And sure, to pay to see the shows and pay for a record..all that's really normal, that's what people expect ya know. I would prefer the unexpected, like when I gave you our tape and you offered me money and I would rather say 'no don't give me money, maybe we you can cook a spaghetti dinner when we come over some night'.

T: Money can be a little bit of a barter system like that.

H: I think there's a need in the music business, music industry, musicians in general, or people who come to see music, to get a different frame of thought flowing there, and that doesn't mean totally removing money from the scene because obviously we live in this country where people pay money and it's like a normal thing but if you can get people to start thinking on a different level, that there's other ways to approach it as well even in the money system. When you play music you're expected to do a certain thing and make a certain amount of money at a show and charge a certain amount for a record or tape.

T: That's why I like you in the band cuz you make me question every step, every time I think of charging or budgets or whatever, you remind me of my own feelings. And with all three of us...

H: We can come to some sort of medium.

C: We always end up doing that. You come up with and idea and I say 'that's a little too extreme'. If I come up with an idea you say the same thing.

T: That's why I usually shut up during the arguments and say later 'yep that's what I would've said in the first place'.

MRR: You touched on the subject of working. I once talked to this guy in a band and he said "Well, I don't think I should work because I need my time to write and create, and to make new music. He kind of had this attitude that he shouldn't be on anybody else's level. But doesn't being down on that level give you more experiences, more feeling?

H: It's not down on any level.

T: Well, I'm stuck in the middle there cuz I believe that we have a real shortage of artists in this country and there is a couple of reasons for that. One is that in high school you're told not to be an artist cuz you'll be poor and a freak and everybody just laughs at you and the other thing is that it's very hard to be a 'real' artist not going commercial, and not starving at the same time. Working you only have a couple hours a night to work on art. I don't see how an amazing genius artist can come out with a only a few hours a night. But then talking about music, that is a different thing than painting; music takes less time. I think that we have to be touch with the scum that we're singing about, that we're part of anyway. Chris, you're scum.

C: I'm scum? But still it's like working class right? Personally I can't create as well when I don't have a job, because my time just becomes indecisive.

T: There's no input cuz you're sitting around.

C: But if you're working and spending 8 hours a day at a job in order to make money to support yourself, then you turn around and the time that you're not working becomes that much more valuable to you.

T: That could be our own personal problem too, that we're brainwashed so much that we think we have to work at one of those kind of jobs just to feel like we are good.

H: The way I feel about is that it basically sucks and I don't think that you should have to work to make money to pay the rent to someone you hate who is taking your money to have this house that is not yours. But when I look back on the days that I wasn't working, it was like two choices, one is bum around off of friends of yours that are working and use up their time...the flip end of that is when I was squatting and working at soup kitchens and doing all that to be self-suffcient..

T: Well, that's work too.

H: Exactly, but it was twice as much work as I'm doing now, two nights a week at the youth shelter, where I'm making money. That was twice as much work cuz I had to appear for court and you have to be in the house all the time and the free time was just not there.

MRR: Lets talk about drugs. During a conversation I heard between Hilary and Chris a few weeks ago, a disagreement arose about whether or not alcohol should be served, or allowed at clubs. What do you think about that? At shows? The effect?

C: Hey I'm an alcoholic. I admit it ya know.

T: Jesus...

C: And I can see there is a lot of drug and alcohol abuse involved with music and there always has been. I'm not saying that it's great or fucking bad and I can't be really the one to say 'oh you shouldn't do this, shouldn't do that'. People really have to decide on their own and be made aware of things.

MRR: What about clubs...

C: I put on a show at the Victorian Theater and they said there is no smoking allowed inside the auditorium. We had 500 people watching a punk rock show and no one is gonna light up a cigarette?

T: People that don't drink don't realize that people that do are not gonnna go sober on a weekend night

H: I think it's a really fine line between what position you can play in somebody else's life in terms of telling them what they are and what they aren't allowed to do. Unfortunately, when it comes to running a club the dangers and risks are always gonna be if you don't abide by the city, county, state and federal laws they're gonna close you down so then you have the risk of not having the club at all. My personal ideal is to let people make their own choice. I have a whole other factor in terms of the reality of it, which is that I don't think that a place should bar certain people from coming in because they serve alcohol, like minors, that's wrong ...that minors can't come to a club because they haven't achieved that legal status of being able to handle their alcohol which is total bullshit in the first place. I think if it were possible to say 'here's a club, don't bring alcohol' and have it work and people just get high on music and have it work..that'd be great, but that's so unrealistic.

T: Some of my lyrics are about drinking.

C: You just took the last beer, asshole!

T: Actually my lyrics have a lot to do with drinking, well, it's more of a symptom.

H: Yeah it's a symptom, and also sometimes when you describe it, it's like a social thing like sitting around having a beer with so and so the other day, but it's unfortunate that people abuse it to the point that it becomes a harrassment or an infringement on everybody else's freedom to do their thing.

MRR: Are you going to do your record that you were talking about, completely independently?

H: I'd like to..

T: Well if anybody wants to help us, cuz the big thing is that the distribution over the whole world is set up so well by the independent labels that for us to try to duplicate that would be ridiculous.

C: Idealistically, it would be wonderful but on a totally realistic level it takes at least 3 or 4 thousand to do an LP and distribute it.

H: He asked if we were gonna independently produce our record..you're totally going off the wall..I would love to, I think that would be wonderful. I'm not sure if we're gonna have the money or not.

MRR: I like that song 'Grinder' a lot. The lyrics seem to be about people who end up resigning themselves to the kill or be killed survival tactic.

T: Yeah, a lot of of my lyrics are kind of about the same subject; people that if I thought I was really close friends with and agreed and did everything together, but then slowly you don't see them at shows anymore or poetry readings or whatever. You see them walking around and their clothing style has changed, which is the first sign, and they are just gone.."another friend has fallen".

MRR: What do you think about political dissent and the effect it has?

C: Can you define political dissent?

MRR: Actual physical revolt against the state..or whatever you wanna call it.

T: I think playing punk is a form of political dissent, although a lot of idiot punk bands nowadays refuse to acknowledge that...that being in an underground band is a form of dissent in the first place...

MRR: Does demonstrating have an effect?

H: I think protests and demonstrations in the U.S. right now are pointless and useless and almost harmful because it makes people frustrated in seeing how little people are willing to turn out, to say what they think. Besides, walking in a motherfucking boring circle all the time carrying the same signs that say slogans from 50 years ago; it's out the door as I far as I'm concerned. Personally, I support sabotage and anything that will harm property and not people.

T: That was good.

C: Pretty concise...

H: Well, that was the Reader's Digest version.

MRR: Doesn't it make people feel like they're doing something ...harmful in that way?

H: I think it relieves them of a little fucking guilt. I think the only way that anything is gonna change in this world in terms of people trusting each other and loving each other and being able to support each other...some sort of decent fucking future, is to totally make the system that everyone is living under, zip in the plural, completely obsolete; to work cooperatively and establish something different.

T: ..Anti-nuke thing, I got so sick of those years ago, cuz they're saying 'no nukes' while carrying an American flag. They're so stupid they don't realize that you're gonna have weapons that destroy people unless you get rid of the power structures. Anyway, I like some demonstrations cuz I can meet people I like and I can scream.

H: It's a social event. They shouldn't be, man.

C: The last demonstration I was at was disgusting and that was the point I said 'no more' unless it's something really serious. It was when Reagan and the fucking queen of England were in Golden Gate Park and it was like the most calm, complacent rally. Everyone walked calmly up Lincoln Blvd. and stopped literally a hundred yards away. There were hundreds and hundreds of people, like all middle class and then everyone is sitting around and we are like 'fuck this shit', Reagan is a hundred yards over and lets go for it, lets break through there and what the fuck get teargassed, get on the news.

H: What I'm saying is that in addition to these demostrations, which I think are totally reactionary, in addition to playing shows where you are trying to tell people something different, or show them by your actions that you really believe in what you're saying, that there's a lot of other ways to effect change..and I don't think that only those ways are gonna be responsible for anything and alone that they can be harmful.

MRR: You guys argue a lot, do you ever agree?

T: We do agree but we actually have brains so we argue and dissect everything that we think about.

H: I think that's wrong...

C: We're not livng under any sort of dogma either. Oh hey we just read the 'book of meaningless chants and lies 'and NOW we all know how to react to that question!

MRR: What are other projects and activities that you do, not involved in the band?

T: Haven't done much since I moved here, used to write a lot, it's been just get a band together.

MRR: Takes up most of your time, that and working?

T: It doesn't have to but it helps to get other juices flowing, feel a little more legitimate. I don't paint. I write and do music and rent myself out to parties.

H: My free time...I have sex all the time.

T: Oh, don't say that!

C: But Tom she LOVES to have sex.

T: But for the only girl in the band to say 'I loooove to have sex..and then we go on tour and every fuckin guy is gonna be going HEEEYYYYY..

H: NOT WITH GUYS! OK I work at a youth shelter in S.F. which is a pretty shitty place, I mean the set up of it is not as good as it could be, but it does offer some services. Outside of that job I do other other things, help the kids look for work, get clothes, on my free time. But aside from that I work in an anarchist bookstore..that does not mean I'm an anarchist, I will not label myself as anything, but I work there cuz it offers a lot of alternative information, other than anarchist, and it's a collective and it's volunteer and it's a really good space. And once a week I distribute free food. I get about 8 or 900 pounds, with a couple of friends of mine. I don't do much else than that, I know a lot about squatting and help other people look for squats cuz I'm not squatting right now. I give them information and any leads I have on buildings in town..

T: OK Chris, follow that. You work, you play in a band DOT DOT DOT!

C: Hey I write lettters too. ..fairly selfish lifestyle I must admit. I prefer to spend my time on music.

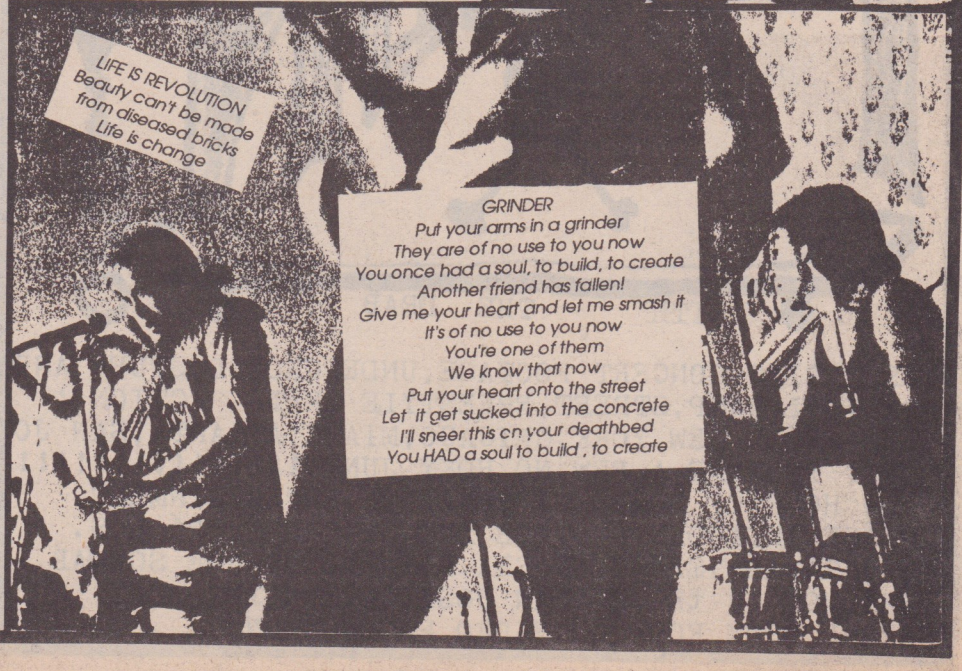
MRR: How did you form?

T: I moved out here a year ago, kinda started a band but it didn't work out and then Chris called me, I heard that Hilary was playing drums..I knew her already and knew that she was a great person and a HUMAN DYNAMO..so I called her and it worked out really quick. I was amazed

MRR: Even though you have a lot of arguements, you get along?

C: Yeah it's great. We don't hold anything back from each other I'll tell you that.

Forethought/ 71 Bemis/ San Francisco CA 94131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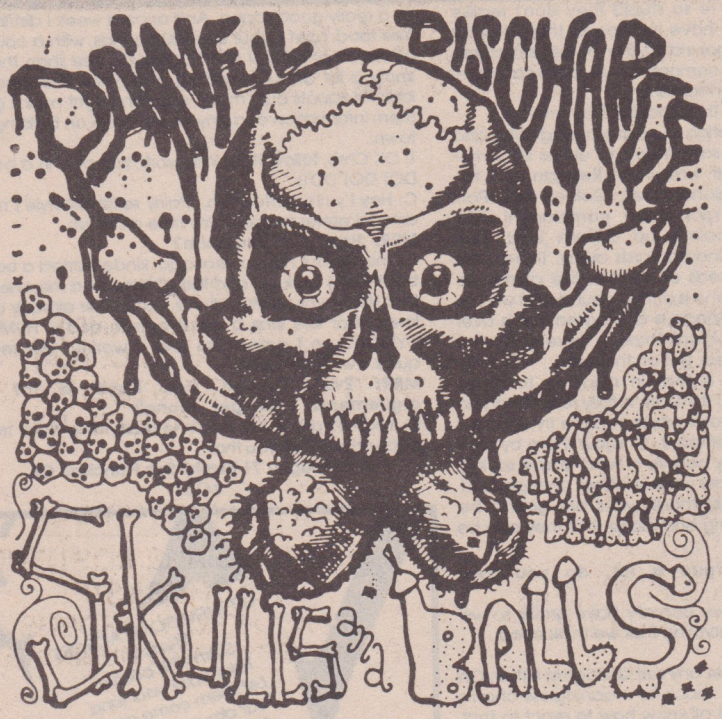
Beauty can't be made
from diseased bricks
Life is change
GRINDER
Put your arms in a grinder
They are of no use to you now
You once had a soul, to build, to create
Another friend has fallen!
Give me your heart and let me smash it
It's of no use to you now
You're one of them
We know that now
Put your heart onto the street
Let it get sucked into the concrete
I'll sneer this on your deathbed
You HAD a soul to build , to create



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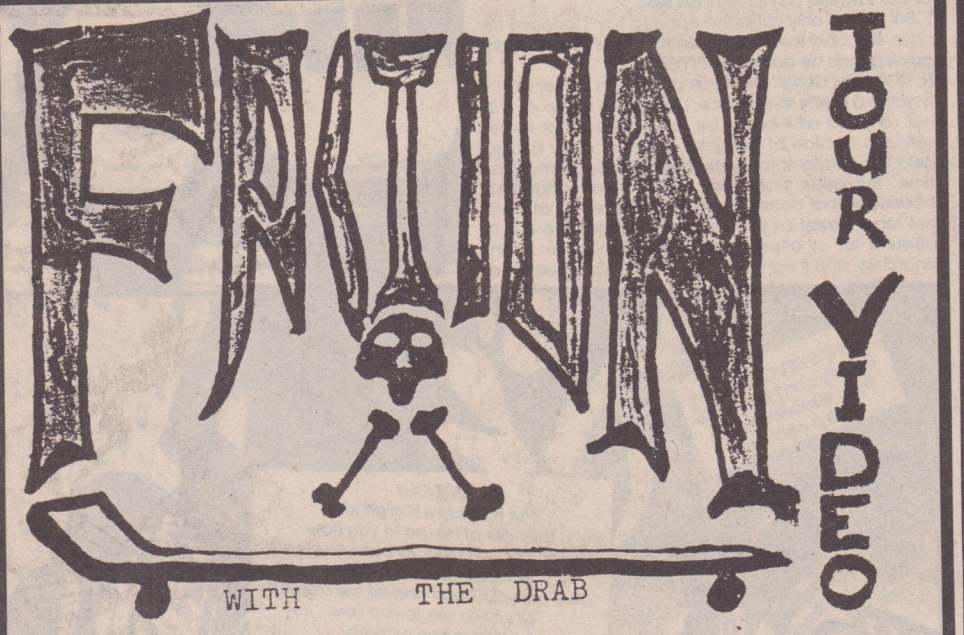

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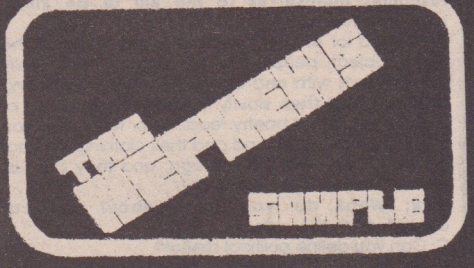

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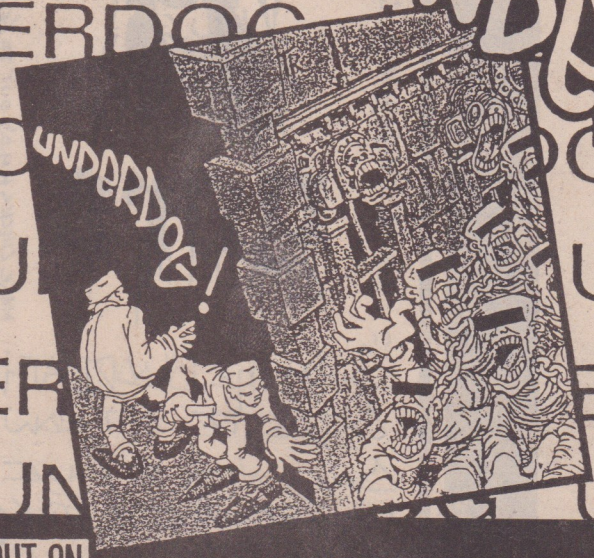

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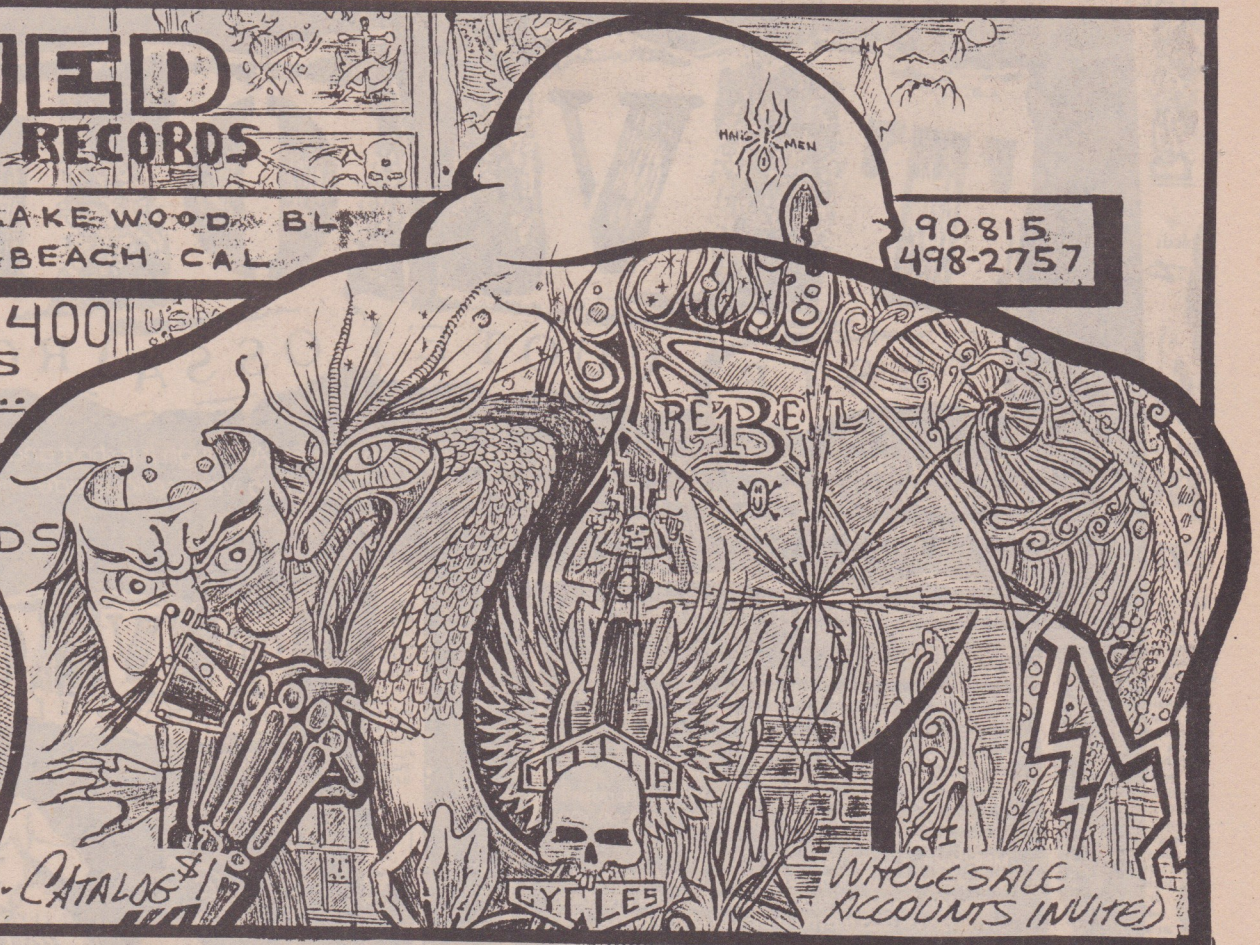

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TVOR

TESTE VUOTE OSSA ROTTE

The following interview took place at the MRR radio show on 9/9/86. Although it is short and a bit on the silly side it represents Stiv at his finest. However, the zine itself also reflects a very serious side that communicates a dedicated feeling for hard-edged music and ideas. Martin Sprouse

MRR: Sitting here with me in the studio is Stiv of TVOR fanzine in Italy. Say hi Stiv.
Stiv: Hiiiiiiigh!
MRR: C'mon man, don't choke, don't be nervous. Why don't you tell people a little background about your zine, for people who are unfamiliar with it, the history of it...
Stiv: What zine?
MRR: We have the wrong guy in here.
Stiv: I'm not doing any zine, sorry. Well, I suppose I am doing a fanzine, and....how much time do you have, three hours?
MRR: Yeah, just tell us how it is, baby.
Stiv: It started out kinda like a fanzine, a fanzine with translated lyrics and images taken from the graphics of the bands and maybe a picture of the bands. We started out with 2 issues that were xeroxed, and started to grow alot. So by the third, since we had so many requests for the magazine, we decided to go to print so we could have more copies for a lower cover price. But the problem at that time was that we didn't have much money for a 1000-2000 print run, so we borrowed from friends and then after one or two months the fanzine came out and we were able to return the money. It was only one or two years that me and this other lazy guy named Marco Medici were working on it. So, now we can put some money in out of our pockets too.
MRR: How many issues have you put out now?
Stiv: Just five, from 1981.
MRR: Yeah, why does it take you so long? The workload, or...
Stiv: Cuz we are lazy...No, no...
MRR: Come on...
Stiv: Let's talk about football.
MRR: How 'bout those Niners?
Stiv: OK, let's get back to the point.
MRR: Did you make up an excuse yet why it takes you so long to put out an issue?
Stiv: The problem with the time is that, my fellow Americans, we got a lot of mail to answer from everywhere. Then, we can't start on the fanzine three months before we plan to put it out because a lot of the news will be old by the time it comes out, and so we have to work in three weeks when we get all the stuff and put it out immediately. Anyway, if you buy #5 right now you'll find a beautiful article about NEGATIVE APPROACH.....
MRR: ...who broke up about a year-and-a-half ago...
Stiv: Maybe three. Anyway, we also have a bunch of people who have to send us stuff and it takes a lot of time to get the stuff from the bands. Not only us is lazy, but a lot of punk rockers all around the world are just as lazy. But anyway, we also do mail order and a record label, so it's a lot of work. Also, we also have regular jobs because we don't live off the money from the magazine.
MRR: So what is the purpose of TVOR?
Stiv: To sell a lot of copies and get cash from the kids and rip them off. No, we are into the magazine because we really appreciate all the people who

TVOR
TESTE VUOTE OSSA ROTTE
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N°5
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104 facciate!
Quando dei cristiani si radunano a scopo di svago, sia giovani che meno giovani possono ballare insieme
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are doing all this kind of stuff around the world, and we'd like more people to know about bands from all over and start to write to people in other parts of the world. This is the reason why you can find so many addresses in TVOR. We review a lot of records and...
MRR: Basically, it's communication...
Stiv: ...and to relieve them of their daily boredom, which is the one of the worst problems of youth, especially in Europe.
MRR: How do you see the importance of zines right now in the scene?
Stiv: In our zine we don't just write about music. We talk about what is going on with action and alternative stuff...
MRR: ...protests...
Stiv: ...squats, or what is going on in exotic countries like in the Eastern Bloc....Information on riots, etc. Plus we've got a lot of jokes...
MRR: That's something I was going to get at, the content of TVOR seems to be...
Stiv: Yeah, we don't want the zine to be too heavy to read because we are not such serious people...

MRR: Definitely not. You've been staying at our house for three days!

Stiv: Altogether, we put our personalities into the magazine. Generally, when we work, we think about what we'd like to read in a fanzine, so we are doing that. We just look at our fanzine and we are happy and don't care about anything else. (laughter)

MRR: Is that something that began with the first issue, the mixture of humor, music and articles?

Stiv: No, the first issue was pretty different because it was mainly lyrics, and a review of a DK's show in Italy in 1982 and a joke page. Then we figured out that people, after reading the lyrics, were interested in more things about the bands. Often, they hadn't heard the bands yet, maybe the first time they even heard the name. So, we found out that we could get a lot of information that people would appreciate to read, like what purpose they have, and what their views are. So we started doing something more complete, with pictures....send us pictures!

MRR: You get the plug at the end...

Stiv: ...and logos, stuff like that.

MRR: One thing you notice when you read through it is that a lot of interviews are translated from other fanzines. How much...

Stiv: Sometimes it's hard to get in touch with bands because...

MRR: ...NEGATIVE APPROACH doesn't get over to Italy too often.

Stiv: Yeah right. One person said "Oh, Negative Approach is a band from Italy. Cool man. They talk Italian." No, sometimes we get stuff from other fanzines because probably nobody in Italy has seen them, or maybe in Europe. So it's kinda like new information for them.

MRR: What percentage from the last issues are from other zines?

Stiv: In the last issue we had something less than ten interviews, and I think maybe seven we from other zines. We took some from Ink Disease....

MRR: ...and another great zine called Leading Edge...

Stiv: ...a really bad, fascist fanzine...

MRR: Another part of TVOR that made a giant impression on me, even though I can't read Italian, is.... wake up....is the graphics. Even though I can't read the magazine, it's still one of my favorite zines because of the graphics.

Stiv: Where can I kiss you?

MRR: We'll talk about that later. How important are the graphics to you?

Stiv: I'm a graphic artist....get me a job in the U.S.A., please!!! No, I'm a graphic artist and so ....when I was looking at the fanzines in Italy I saw that they all sucked...

MRR: God!

Stiv: No, I'm not going home. Anyway, when you look at a page and get a good first impression through the pictures, etc., then you'll start to read it...because you paid for the magazine. No, when someone is looking at a page, and are attracted by the whole graphics it's an impulse to make him read all this bullshit....

MRR: TVOR is spreading out to other projects. You just put out the INDIGESTI album. You want to talk a little bit about that?

Stiv: No. OK, Ok. We are real friends with them for a long time and so when they got back together we were really happy about that and there were a lot of people who wanted to hear about the new INDIGESTI line-up on vinyl. And so we talked amongst each other about doing something the best way possible, like we do with TVOR...I'm sorry if sometimes there is something that's not so great but we try our best...and anyway they recorded this LP and we released it with money from the magazine and money from the band's pocket and share half-and-half the copies. We work a lot on trade, so anyone who wants to trade with us should just write.

MRR: OK, so now's a good time for you to give your address cuz we got to end this, so...

Stiv: My address is, fellow Americans, Stiv Valli/ C. P. 804/ Como 5 /22100 Como/ Italy.

TVOR
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The other co-editor of TVOR zine is Marco Medici. Besides working on the zine, he's also involved in other projects. Recently, he became the singer of CRASH BOX, who have reunited. "We've got 2 guitars now, and we're going to record an LP in September, out on TVOR Records" says Marco.

Marco also wants to remind people of their distribution network "which is going very well. So, if you'd like to have your records/tapes distributed in Italy, please contact me with the wholesale price list, and if you can, send a sample copy. And remember, we're in it not for profit, so you can trust us. Don't forget to help out by sending an overseas IRC."

"We (TVOR crew) also have a weekly 1 hour radio show every Thursday on FM 101.5, an independent station called Radio Popocare, which is very much heard. So, send us any stuff to give it airplay. We also do 2-3 pages in a monthly rock magazine called Rockarilla (print run of 25,000) and we'd like you to send us any info, flyers, leaflets, pics, etc. We can print anything we like, so it's up to you, OK?"

Finally, Marco admits he's a flyer collector: "I'd like to swap mine with yours. Hurry up, I've got 600 from all over the world." Marco would also like to get back in contact with "two girls I met in the U.S. 2 years ago.. one was from Albuquerque or Santa Fe and was living in NY. Her name is Casandra Wadleigh and had a friend named Jessica Abrams, so if anybody knows them, can you write me or let them know that I'd like to hear from them again."

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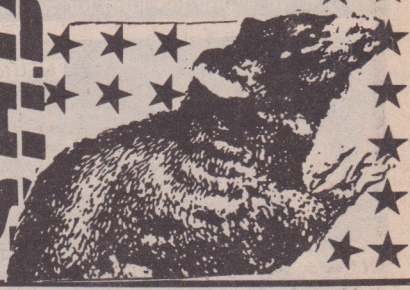

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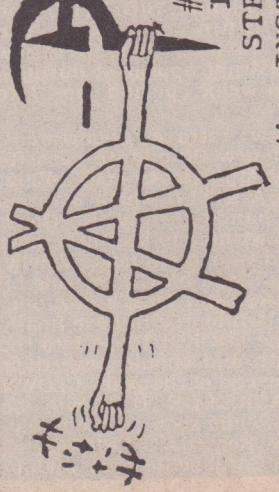

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Moe, Larry, and Curly have decided to smash skulls together to bring you knuckleheads the latest obscene report out of San Francisco. We'll explain the current state of affairs so that even you can understand.

There have been a number of interesting shows in the Bay Area of late. Moe finagled his way into the One Step Beyond, a new wave disco in Santa Clara, to catch a 1,2,3,4 set by the Ramones. The sight of Johnny R actually jumping around and enjoying himself during "Surfin' Bird" was worth the price of a glass of water in itself (50 cents!?!). The price of admission itself was equally ridiculous, something like 12 bucks. (Sorry if we whine too loud for ya, Mykel).

NEUROSES

VICTIM'S FAMILY surprised a sparse crowd when they threw a few dozen superballs around during their recent set at Club Foot... CORRUPTED MORALS were given an abject lesson in their own name when they were advertised at the On Broadway but were never informed that they were supposed to play. Let's avoid that dump, OK, folks? Nobody benefits from it... There were also a coupla free outdoor gatherings recently. At the Golden Gate Park bandshell CANCER GARDEN, NEUROSIS, and the LOOKOUTS put on a "1986 love-in" that featured a special appearance by No Allegiance (who, though not loyal to West Germany, do reside there). The other show held outside of a building was at Dolores Park with TOUCH ME HOOKER (the former vocalist for the WOUNDZ now yowls for this glam-metal bland), BIG CITY, and Philadelphia's Ruin providing the entertainment. In fact, there were few gigs that Ruin did not appear at during a particular two-week period in late summer.

In the new release department, there's a brand new 90-minute cassette out entitled Bay Mud ($3 to POB 14292, San Francisco CA 94114) which features 24 Bay Area bands. Any Northern California bands wishing to be on the next compilation, send your tapes now. Vinylly, the MR T EXPERIENCE have a 14-song LP hot off the presses, and MDC's new one, Smoke Signals, is rumored to have finally materialized. The LOOKOUTS go into the studio this month and should have their first LP out by the end of the year. CLOWN ALLEY and SACRILEGE B.C. will be releasing their albums soon on the newly-formed Alchemy Records. FRIGHTWIG have a new label, Caroline Records, and an LP as well. TEN TALL MEN's 6-song EP is almost ready. VICTIM'S FAMILY's first LP, Voltage and Violets, will be out any time now on Mordam. And FORETHOUGHT, currently looking for an additional guitarist, will have an EP out as soon as they can figure out how cheap to sell it (they may even give it away).

HALF BLIND are searching for a new drummer. Berkeley's THE SWEET BABY JESUS, touted by Larry as the new Ramones, have finally found their drummer in the person of MR T guitarist-vocalist Frank P, and have also finally written a song that doesn't contain the word "baby".

Late-breaking news: as if they didn't have enough legal troubles, the DEAD KENNEDYS are now being sued by the Shriners on the grounds that they are being ridiculed by the cover photo on the DKs Frankenchrist, as if a bunch of grown men driving down the street in their little kiddie-cars could be made to look any more ridiculous than they already do.

Some local reading material for you cement-skulls: Cometbus (PO Box 4726/ Berkeley CA 94704), Famous Hardcore of Punkland (PO Box 26684/ San Jose CA 95159), Incoherent House (539 Scott/ SF CA 94117, Twisted Image (1630 University Ave #26/ Berkeley CA 94703). Write for info. Send a 22¢ stamp for the following: Lookout, Tales From The Rathouse (both can be reached at POB 14292/ SF CA 94114)and Too Far (4416 Clovewood Lane/ Pleasonton, CA 94566). You might find a few of 'em at Bound Together, a local anarchist book collective located at Haight St. near Masonic.

Martin is already poking us in the eyes about next issue's deadline, so if ya got any news call one of these numbers and save a stooge: David, Joe and Lawrence at (415)431-8052 or Kamala at (415)525-7588.

Hello everyone from sunny Southern California - home of sun, surf, smog and the Oakland Raiders. Contrary to what the somewhat limited--and often omitted--reports in MRR suggest, O.C. has been a pretty busy place for the punk scene. But considering the time and phone bill it would take to do a report encompassing all of the L.A. and Orange Counties, I am going to limit my news to the eastern quadrants of the area, or roughly, everything east of the Long Beach Freeway. Here goes...

A lot of happenings in the Fullerton/ Placentia area: HVY DRT's Mikey gets into some serious Mafia trouble while Steve Garcia quits and joins D.I., replacing John Knight on drums. SUBCULTURE are history with half of that band forming the new HVY DRT but I've heard so many versions of the "new HVY DRT" that I feel a bit skeptical about that. The ADOLESCENTS return from New York to play a huge Fender's show with Alfie Agnew replacing big brother Frank (who, by the way, is now a daddy) on guitar chores. The ADS are now 3/5 D.I. and if it weren't for Alfie, could be renamed the "ADULTS". Rumor has it of an upcoming record deal with BYO with both D.I. and the ADOLESCENTS and D.I.'s Reject Records is reportedly folding, as is the heavily-indebted Greenworld.

Local favorites FINAL CONFLICT have an album due out in December on Pusmort --these guys are really cool and deserve a lot of support. MIA have a new guitar player when Denny left and are now working on their new record... look for an upcoming conceptual video of "California Dreamer" on Flipside Video. DOGGY STYLE are back from a successful two-month US tour to do two back-to-back Fender shows and their "A Hard Dog's Night" video should be out by the time this issue of MRR is out.

UNIFORM CHOICE's new album is out and seems to be the happening thing with over 30 copies selling at Zed Records the first day of release and still going strong. They just played a big show out in Riverside featuring 7 Seconds...

AGENT ORANGE's new record, This Is the Voice is out and sounds pretty good. They played a mind-bogglingly intense show at Fender's about two months ago but haven't been playing around much since.

No one has seen LOVE CANAL around lately, with Kerry becoming a mailman, Arab becoming T.S.O.L.'s semi-permanent installation, Louie becoming a Jehovah's Witness and Bobby in jail (again) for ten months for stealing shoes.

SOCIAL DISTORTION have been getting on some big shows lately (Damned, Ramones) but have also been turning up in some of the smaller clubs (Bogart's, Safari Sam's). Let's hope it becomes a steady habit for them. It seems that they've scrapped all their old recordings and have already recorded their new album. It should probably be out in about two years... (Speaking of Safari Sam's, they've had a lot

WASTED YOUTH Photo by Joy Aoki

of legal problems lately trying to keep their live band permit.)

New bands on the scene include BLIND JUSTICE and CORRUPTION (w/ ex-CONVICTED members) from Santa Ana, and HALF-OFF, AS IS, and TERMINAL CHOICE from Long Beach. Also look out for MIND OVER 4 which features Brad (DOGGY STYLE) 's brother Spike, who also sang on D.S.'s "Live at Sun City" LP.

In the San Gabriel Valley, Farrell has returned from England with plans to get the old DECRY back together again and MAD PARADE get offered a deal by BYO. After their next LP comes a 12" on Toxic Shock Records. THE STEPS broke up but the ABANDONED are back together again with a new drummer. New bands include the STILETTOS (w/ ex-STEPS, CATCH-22 members) from Hacienda Heights and BLACK JAX from Pasadena.

Not much has been happening here since Ronnie's in Monrovia closed up shop --let's hope some new places open up around here soon!

DI Photo by Joy Aoki

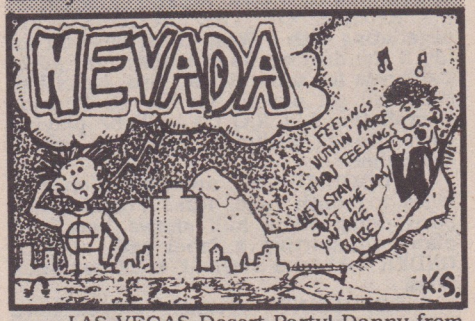
On the Pomona side, JUSTICE LEAGUE are back from their six-week tour after ousting Casey (ex-JUST BECAUSE) from vocal duties and Skip from the drums. They are being replaced by their bassist on vocals and Chris (ex-CEASE FIRE). Look out for their new Shattered Dreams LP. Bill Tuck (aka Scab) quits PILLSBURY HARDCORE after recording their new record and will probably be replaced by Bob ("Hey Bob, what's up?") Durkee, PHC's guitarist. P.O.W. have been playing for about a year now and have a tape out and there's some old faces playing some new stuff as some local yokels have formed MALICIOUS INTENT.

Toxic Shock Records is still going strong as the only major outlet for independent bands/labels in the area and its manager, Bob Fartblossom (of Fartblossom Enterprises Records/12XU fame) now has a radio show on KSPC Claremont (88.7) on Fridays at 6pm. It features primarily underground/hardcore stuff and live cassettes of a lot of new bands. Really cool stuff here. He gives out a lot of mailing addresses on the air so send your stuff to (yes, even your live recordings if the sound is good) Box 818/ Pomona, CA 91769.

The three main promoters (Goldenvoice, Sluglord, and Babble-On) have kept themselves busy over the summer with a ton of shows at Fender's Steambath... oops... I meant Fender's Ballroom. They've actually tried to put in some ventilation, but to feel it, one has to be near the center of the pit and not mind water dripping on your head. For booking, Goldenvoice is P.O. Box 2710/ Huntington Beach, CA 92647; Sluglord call Richie at (213) 439-8004; and write to Rich of Babble-On at 838 Magnolia/ Anaheim, CA 92801.

Well, that's all the dirt I could dig up for this month so kick back and enjoy the view... ta-ta. Your resident gossip hound and TV shopper,
Joy Aoki c/o Flipside/ P.O. Box 363/ Whittier, CA 90608

Late news: A new "super band" is forming, made up of Brad and Lou of DOGGY STYLE, Doug of DESCENDENTS and Brian Baker of DAG NASTY--under the working name of DOGGY ROCK. The assumption is that DOGGY STYLE is now history.



LAS VEGAS-Desert Party! Danny from FxxxSxxxPxxx (FUCKSHITPISS) has been promoting the shows this year. FxxxSxxx-Pxxx started as a memorable manifesto from the local loco Johnny Bangs, and consists of Danny on vocals, Johnny Bangs on bass, Mike on drums, and Kevin on guitar. *"We've been together for about a year, and we play melodic punk in the vein of Orange County bands, with a political-personal subject matter. When the Peace Marchers came to town we did a benefit party at Johnny's house with donations going to the GPM, and the next night we played for the PM'ers at the Valley of Fire. It was interesting because of the mixed classes of people rocking side by side for the same cause. We were invited by the American Peace Test to perform for the protestors at their camp at the Nevada Test Site late spring (below). A lot of our songs are protest songs and we were well received. We played a benefit for Aid for Native Americans at Mt. Pisgah, CO in June, and donations went to a reservation alcohol rehabilitation center. There was a pipe*

ceremony, sweat lodge, powwow dancing, and we contributed our own primal beat. We were doing parties in the desert with my generator, and there was a lack of clubs so we started promoting shows in the desert and all the bands that came loved it. It was going with three or four big shows a month. It was a freer scene because of self-management. Johnny's an amateur environmentalist, Mike drums constantly, Kevin works and practices and jogs, and I'm a graphic artist. We have a thirteen song tape, Call Me Paranoid, and it comes with flyers and stickers, for $2 ppd. We're beginning to tour," explains Danny. For tapes, graphics, shows, contact: FxxxSxxxPxxx c/o Danny/ 4608 Metpark Dr/ Las Vegas, NV 89110/ (702) 438-8252.

AGUA FRITAS

AGUA FRITAS has a tape out which includes a free human hair sample for one million bucks ($2.50 pp). *"If stopped by the police you must have this tape with you,"* and are playing out of town. Contact: AGUA FRITAS c/o Kendal/ 121 Deerbrook Ln/Las Vegas NV 89107/ (702) 878-9176.

5150, composed of Gene on vocals, Tony on bass, Phil on drums, and James on guitar, is putting out another 45rpm 7" record by fall, called Little Miss Succubus, and their first was called Forever Night, both on Intoxicated Force Records. For info: 5150 c/o Tony Trent/ 6909 Pony Cir/ Las Vegas, NV 89107.

On the industrial front, GT and NEW DINOSAURS are hard at work being obscure and you may deal with them c/o Kendal (above).

Blues band the BLEEDIN' HEARTS, featuring Joey Sustain on guitar and Eric "Sugar" Hill on vocals and harmonica, has been playing gigs and preparing for the recording studio for an LP and video. Their first releases shall include the original titles, "Cadillac", "Poor Little Rich Girl", and "I Wish All the Girls Taste Like Whiskey". Some of their more interesting jam sessions have been with Bo Diddley, members of the B.B. King band, and members of the Fats Domino band. *"Eric and I have been playing together since 1979, as BAD HABITS and the YOUNG REBELS, a couple of L.V.'s early punk bands, influenced by the New York Dolls, the Clash, country-western and negro blues. Since then, we've strayed away from punk and went back to rock'n'roll roots without the bullshit. Blues is an unsatisfied mind and is the real American music. The music industry ripped off the early blues artists, and still won't even give it airplay. We've been playing together as BH since 1985, and we'll always bleed for you,"* asserts Joey.

Marky moved back to Limeyland so SUBTERFUGE broke up.

AMERICAN PEACE TEST

NONVIOLENT DIRECT ACTION TO END THE ARMS RACE

Peace vigil launched
at Nevada Test Site

Group rallies at NTS for nuclear test ban

Sagan urges U.S. to join nuke test ban

149 arrested in biggest test site protest ever

The American Peace Test held a Peace Camp across from the Nevada Test Site on May 30-June 2, rallying with speakers such as Dr. Carl Sagan, Francis Farenthold, and Daniel Ellsberg, music, a parade, an interfaith service, nonviolence training, and civil disobedience, with several hundred attended, and over 149 arrested, including writer and wife of Dr. Sagan, Ann Druyan, and Dr. John Mack of Harvard University and family, as those who participated trespassed by crossing a white line. Also exhibited was a three-story high and fifty feet wide hot air inflated black mushroom cloud, titled, "Under the Mushroom", by artist Lee Waisler, made in Holland and first exhibited outside the American and Soviet embassies in Amsterdam August 6, 1985 as a protest statement. The APT is a conglomeration of peace groups, co-sponsered by the Nuclear Weapons Freeze Campaign and endorsed by almost everyone else, designated at the NTS, the nation's nuclear nucleus, for nonviolent direction to end the arms race through negotiations of a Comprehensive Test Ban. *"The simplest way is to stop nuclear testing... Both the U.S. and Soviet Union*

give lip service to halting nuclear weapons growth, but the most important means to halt the arms race is a Comprehensive Test Ban Treaty," declares Dr. Sagan. Just from nuclear weapons tests at the NTS this year there are substantial allegations of human error, machine malfunction, ground collapse, leakage, and exposure, accidental and intentional, with far-reaching effects. Reagan visited L.V. June 25 to bullshit with buddies ex-Congressman James Santini, R-Nev, a U.S. Senate candidate, and Senator Paul Laxalt, R-Nev, a U.S. Presidential candidate, trying to seal the fate of the state. He spoke at a $1,000-a-plate fundraiser dinner, and if a couple paid $4,000 they got their picture taken with Ronald McReagan.

Forgive yourself and forgive others. Peace on Earth, no more war.

Michelle Cali/ 1609 Parade St/ Las Vegas, NV 89102 /(702) 878-9098.

CHICAGO, IL.

As the Fall begins, we are seeing a lot of good bands traveling through the Windy City, giving the local bands a chance to play some great gigs.

OUT OF ORDER's record seems to be doing well in the stores. Look for them and LIFE SENTENCE on the road touring together. Rumor has it that LIFE SENTENCE will be signed to OUT OF ORDER's record label Walk Thru Fyre. It's good to see these suburban bands supporting each other so well.

LOST CAUSE

Back in the city... LOST CAUSE are continuing to play shows with an awsome intensity. They just added a second guitarist for the AGNOSTIC FRONT/ MURPHY'S LAW show which proved to be the best all-around hardcore show the Metro has ever witnessed. Look for the LOST CAUSE record to be out around Thanksgiving on Pravda Records.

ZOETROPE has started putting together songs for the second album. They are a great metal band that any true hardcore fan would appreciate.

Speaking of different breeds, The SLUGS released a single on Susstone Records. If you ever were into the early Who or the Jam you would definitely appreciate The SLUGS. They capture the intensity of the two British bands, but in no way do they imitate them. Really good live.

Chicago rockers NO EMPATHY are pooling together to put out a record. Glad to see Tony playing on "T.N.T."

The ever-so-loving SCARRED FOR LIFE are looking for a new singer. It looks as though Gus [LOST CAUSE's drummer] will be putting his two cents in on vocals for S.N.L.

The threesome I.D. UNDER are getting increasingly popular. Hope to see something on vinyl from this suburban trio. Last of all, IMPULSE MANSLAUGHTER and RANCID played at Snobs for an evening of insane metal thrash. Jimmy from LOST CAUSE helped RANCID out on bass.

The previous report came from Joe Kelly of LOST CAUSE. Thanks Joe!! This summer had a shit load of shows and bands in and around town and tons of locals. Speaking of local types, NO EMPATHY tore through a cool set to much enthusiasm on a 7 Seconds bill. I.D. UNDER played to two big audiences - Descendents/Agent Orange and M.D.C./ B.G.K. bills - and received great feedback on both sets. I.D. UNDER are definitely coming into their own. A band to watch.

RIGHTS OF THE ACCUSED are negotiating with a West Coast label for an LP. If the deal works out, they may go to California for some dates. Also, looks like they will get a song on the #3 Flipside Compilation LP! R.O.T.A. will be playing with Dead Milkmen here in early November.

FUDGE TUNNEL are playing once or twice a month here. Russ Forester has been doing some hall shows here and plans on starting a label with an I.D. UNDER EP and a SPONGE LP. Good Luck Russ!

DEFOLIANTS recently played here with the Circle Jerks and Government Issue. They've been playing all types of shows here, most with success.

EFFIGIES did break up, but the rumor mill is spewing out something about a "getting back together" thing, but without a certain member. Seems like they've pulled this one before...

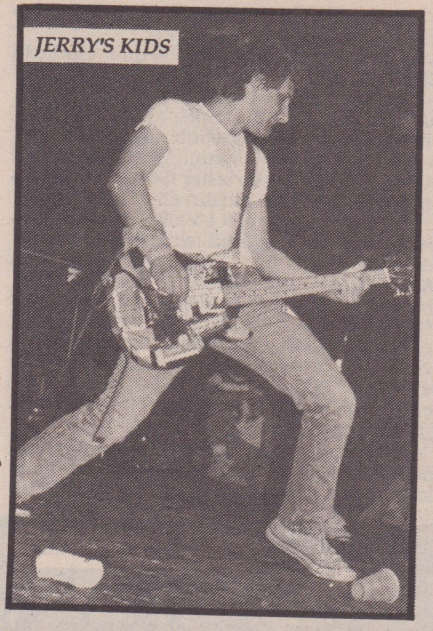
IMPULSE MANSLAUGHTER are still together and playing Rockford and CBGB's in the near future.

That seems to be it for now. If you are in a band and are coming through Chicago, call me and I can help with getting a show here. I'm still doing shows at Metro (a nice place with new lights and sound equipment) under "Last Rites". So, call me during the week at (312) 549-0333. Still amazed at some of the petty jealousies that pervade the scene here. Oh well, at least 90% of the kids have fun and are positive. 'Til next report... Sean Duffy - "Last Rites"

P.S. Thanx Kev Seconds for the thoughtful and insightful statements at his show!!

BOSTON

Okay, first the big news: JERRY'S KIDS are back together. Yep, the old lineup, with the exception of drummer Brian Betzger, who's now in GANG GREEN. In an odd twist, ex-GANG GREEN drummer Mike Dean will be doing said chores for JERRY'S KIDS. They may go into the studio soon to work on a followup to Is This My World. DEATH WISH have also reformed, but lost vocalist Dimitri hours before their first show and replaced him with Dave. Band casualties include the awesome BAND 19, OUTLETS, WRECKING CREW, and highly underrated NOT. SLAP SHOT have changed bassists, with Jordan replacing Jon Anastas. New bands



JERRY'S KIDS

Photo by Cindy Mendes

FEEDING FRENZY

Photo by Andy Fritz

DEATH WISH

Photo by Andy Fritz

include: LEMONHEADS, FEEDING FRENZY (with Sam, ex-IMPACT UNIT, sounding like an amalgamation of hardcore, Birthday Party and 45 Grave), SKULL (thrash, with a bit of speed-metal influence), and the hard-hitting VICE GRIP. At VICE GRIP's first gig, they got old DECADENCE singer Eric Norton on stage to do a rendition of "Slam" (remember it from Boston, Not LA?)

Time for the vinyl roundup - yes, yes, yes, THE FREEZE's Rabid Reaction is out at last. It's on the turntable right now and sounds fuckin' hot. Also out are new 12" slabs from VOLCANO SUNS, GANG GREEN (who opened for Ozzy Osbourne not long ago, believe it or not), SLAP SHOT, PROLETARIAT (a posthumous album), and MOVING TARGETS (a must get!). 7" vinyl from Salem, NH band The SCAM, The OYSTERS and The LEMONHEADS. This fall, expect new stuff from PSYCHO, POST MORTEM, PTL KLUB (maybe) and the second album from the late, great SORRY.

A few more personnel changes to pass along - STRAW DOGS permanent drummer is Walter Gustafson, formerly of The OUTLETS and one of the top skin-pounders in town. Also, Greg Dellaria is now playing bass for EXECUTIONER, who cut their first tour short when ex-bassist Ari broke his hand punching the van.

For those of you who care, NO SYSTEM are no more and I'm now the vocalist for a new band, tentative name SHATTERED SILENCE. Good luck to our drummer Doug MacKinnion, who will be venturing out to the west coast this fall.

Shows are happening on a very consistent basis, now. Lots of new faces show up all the time. I know I'm getting older when I can count on my hands people in the audience that I saw at shows 2 years ago. It's good, in a way, though, in that some new bands are finally forming and enthusiasm seems to be picking up again.

Hey, how about those Red Sox! (Ignore that last comment if they get creamed in the playoffs.) If you want to converse, debate, send fan mail, say hi or whatever, write to me at the address below. Also, Suburban Voice #20 is out, with the Meatmen cover that almost got banned by a Boston record store. Later...
Al Quint/ 76 Park St. #2/ Lynn, MA 01905/ (617) 596-1570

As our fearless and morally indignant leader is often wont to say, "Well," time for another try for a semi-regular DC scene report. My name is Ryan Keefe, and I'm in the process of starting a 'zine (Designer Scurf, address below) that will attempt to cover both bands that have emerged from the "traditional" HC scene, and groups that have emerged from recent techtonic plate movement. Let's put on our hardhats and go down into the mine...

Seismographs all over Washington quivered a-plenty when Crime And The City Solution slammed into the recently defunct Complex. What an amazing show! It's hard to believe this bunch were the precursors (look it up) to the Birthday Party. Bonney, the brothers Howard, former Swell Map Epic Soundtracks were all in top form. "Ah, there's too much smoke in this room!" Opening the show were neo-psychs The MOURNING GLORIES and grunge merchants PUSSY GALORE, coming off a cool Groovy Hate Fuck mini-album. The GLORIES, featuring ex(?)-MRR scribe Mitch Parker, delivered a solid but ultimately unoriginal set of punchy pop mind-twisters. Go straight to the Soft Boys section instead. PUSSY GALORE, sporting their new line-up of Chris Martinez on guitar and Bob Bert (ex-Sonic Youth) on drums were plagued by sound problems and failed to ignite. They are, however, a band to watch.

DAG NASTY, and former RITES OF SPRING'ers ONE LAST WISH played to a huge audience at 9:30 and delivered the goods with the wallop of a hand grenade going off in a phone booth. BLAMM! No need to go into detail about these two bands. Suffice it to say that you should have been there.

Photo by Valerie Rousset

PEACH OF IMMORTALITY

D.C. SPACE has been having more HC of late, following an incendiary performance by SCRATCH ACID back in June (and thanks to Tom of the way-cool "post-industrialists" PEACH OF IMMORTALITY for bringing them into town when 9:30 refused to book them!) Space is a very small club (it holds less than 100 people) but with the right band there is no better place in DC to catch a buzz. Lately they've had MARGINAL MAN (great show!), KING FACE, SCREAM (fans were weak after this one - the band recently returned from a European tour and were HOT!), Olympia, Washington's enigmatic pop experimenters Beat Happening, and Maryland's own white-boy funk-dub maelstrom PINK CITY DISTRACTIONS who never fail to rock a party.

For those of you who don't see the attraction of Go-Go music, one exposure to EXPERIENCE UNLIMITED (who recently "bombed" 9:30) would have made you a righteous believer. The band brought in enough P.A. to fill the Warner Theater (large venue usually reserved for the likes of Depeche Mode, R.E.M., etc.) and blew the disappointingly small crowd out the hallway of the club into the garbage on F Street. Seeing is believing with EU. TROUBLE FUNK, now making sizeable waves in trend-hungry England, are soon scheduled to return to 9:30. On Wednesday (September 17) BEEFEATER and The Dickies rampaged through killer sets. No guitarist on earth sweats as much as Fred "Sonic" Smurf of the forever-rad BEEF BUNCH. The Dickies were their usual incredible selves. There is hope for all of us... it is possible to stay cool after 21!

Speaking of cool and aging, no one in the DC personifies this more than PEACH OF IMMORTALITY. While not exactly young anymore, these guys pound out their "music" with such abandon that all biases and categories fall useless by the wayside. Tom (mentioned before) is going on 31, for Cripessakes, and still hasn't given up. Jared, the most visual person in the entire DC scene, is going on 26! This band met with incredible resistance at first but are now recognized as leaders. Their music is so bizarre, so warped, yet so straight-ahead and powerful that at any of their never more than 30-minute shows you can see metal heads and punks and industrial damage freaks all grooving along, side by side. Their new album R.E.M. is Air Supply has been delayed until November, but I've heard a bootleg tape of it already and well, when you hear what they do to COC's "Intervention" you'll shit yourself.

Gordon Gordon's groovy W.D.C. Period is still the 'zine of choice, though a new issue of Barbara Rice's always essential Truly Needy threatens. All fanzine editors and writers work very hard for little support and deserve your support. 'Nuff said.

Bookings in DC are pretty straightforward. For the 9:30 club, send a tape or vinyl and a presskit to Amy Pickering at 930 F Street/ WDC, 20004, or (202) 393-0930. For D.C. space, send the same stuff to Claudia DePaul at 508 10th Street/ WDC, 20002, or phone (202) 393-8599. For info on bookings at Hung Jury, Positive Force benefits, etc, you might try Gordon Gordon at (202) 332-8578.

Speaking of Positive Force, they have an Animal Rights benefit scheduled for September 20th featuring BEEFEATER and up and coming noise band NEW CARROLTON. I'm gonna go, and I'll bring back a report next issue. Time to crawl out of the hole...
Designer Scurf/ 10 Old Creek Court/ Rockville MD 20850.

P.S. from other sources: DAG NASTY are history due to the lack of a singer. Brian Baker will be moving to L.A. to join a new band. BEEFEATER call it quits after the loss of their drummer but should still have a second LP coming out very soon.

P.P.S. Chris Bald is moving back to D.C. from S.F. to kick ass on all the postpunk beatnik wimps.

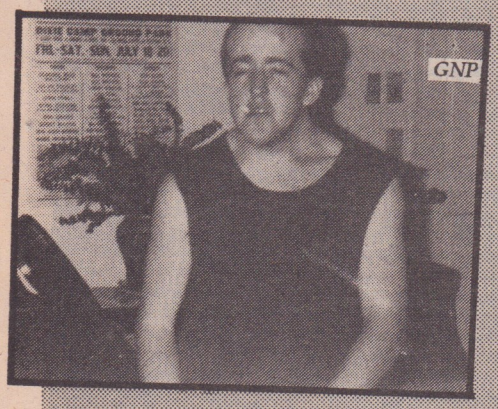
ALABAMA-Greetings from the home of the ever-famous George Wallace and the almighty Crimson Tide. This is the first official scene report from our humble home of Birmingham! Yes, folks, it's true--we've finally decided to get off our apathetic asses and let the public know we do more than raise peanuts and chew tobacco. Yee-haw!!

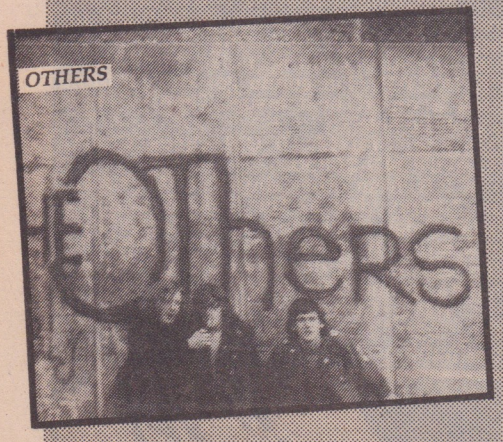
I'll start with the club situation, going in chronological order from the first to (hopefully not) the last. The Cavern eventually closed, but was the first to book underground bands. A bar, with the usual "no minors" deal. Not even any all-ages shows, unless of course you want to climb through a second story window with burglar bars like I did. Not a pretty picture.

The Loft (Bubble Gum Playhouse). The best thing we ever had. The cover was low, the place was humble and a good atmosphere generally reigned. The guy who owned the Loft eventually joined up with 2 other guys and opened...

...the Eclectic, which was formerly the Cavern, but now an all-ages place. Many great touring and local bands have played here, but unfortunately it closed due to lack of funds because it became a teenage nightspot and no one with any intelligence wanted to go and pay $8.

The Nick has always been in the background because it sucks. It's a bar,





also with the "no minors" deal.

Now on to bands.

GNP play great thrash and are fun to party with. They've improved a lot and now do a few metal-tinged songs. They are by far the mainstay for the local HC scene.

The OTHERS broke up, but I thought they were great. They had a twisted-heavy, heavy-psych sound and did a few HC toons.

The ETHER DOGS broke up a while back, but they were definitely Birmingham's best HC band ever. Their guitarist joined a band called KARNIVAL SEASON, who are rumored to be recording an album.

STUNT SEX--you have to snicker at the name, but I liked their sound after only hearing them once. I'll have to sit down and really listen to them to form an opinion on their unique HC style.

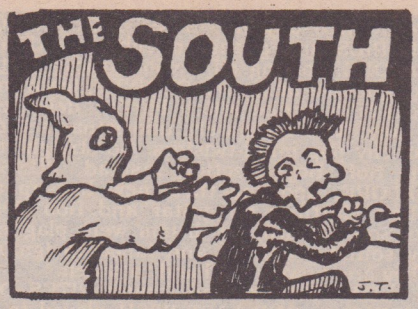
We have many other local bands such as ENTROPY, ZUG, ELECTRIC CIRCUS and POOR RICHARD'S ALMANAC, who I really don't know what to say about. I'm extremely "proud" of our music scene here, but unfortunately these bands can't play many places here since they aren't Top 40.

Anyway, we have an incredible fanzine here called Insufficient Data (thanx to Keith and Dennis), which went out of print due to insufficient funds.

What I really want to say is a big THANK YOU to all the out-of-town bands who took a chance and came here. It "makes our day" here in ol' Steel City. Please, any bands who want to come here, contact me in about a month to give me time to see what the deal is on clubs who will book you.

Heather Hanson/ 427 Hillwood Dr/ Birmingham AL 35209/ (205)879-2084.

P.S. I miss you Jennifer Hensley!



The following are some excerpts from a "gig" scene report from the Pensacola, area. We usually don't run reports that cover gigs per se, or that cover a lot on touring bands, but few of these bands ever get mentions.

Bands

HEADLESS MARINES (Pensacola, Florida): "On their first gig they were well-prepared and played a 30 minute set of 10 songs. They got the crowd going and the pit was filled with flying bodies. Are supposed to be releasing a cassette sometime in October."

HEADLESS MARINES

DISPERSION (Mobile, Alabama): "Their style is like a cross between the Misfits and Iron Maiden. At their show, the cops showed up and the show was closed.

LEGECY OF DECENCY (Biloxi, Mississippi): "Only got to play 5 songs before the show got shut down. They've since broken up."

VOMIT SPOTS (Mobile): "Opened with a completely new set and raged for 45 minutes."

B.P. (Bradenton, Florida): "I can't say much about these guys because I was outside drinking when they played."

VIRUL NIHILS (New Orleans, Louisiana): "They blazed their way into the minds of all who were present. They could go somewhere one day. Should have a 7" out soon on KML Records."

MAGGOT SANDWICH (Pensacola, Florida): "Burst onto the stage with power and energy not seen since the start of this "kaotic" band. They are showing a slight metal tinge and speedcore riffs. Steve, the drummer, really outdid himself and totally blazed through their hour-long set. Planning to release an album and is said to be doing an American tour in the spring."

SPOILED BRATS (Slidell, Louisiana): "Really put on a good performance with some pit action."

PUBLIC DISTIRBANCE (Pensacola, Florida): "New, and should be gigging soon."

Zines

Zero Expectations: #3 due out soon send $1 to 1122 Medford Ave/ Pensacola FL 32505.

Smell of Dead Fish: #9 out in Sept, #10 in Oct. Send donations, stamps, money, food, beer to 2441 Buena Vista St/ Pensacola FL 32503.

Booking

Tommy (904)433-8056 is now booking shows in the area.

Thanks, Jim Threat/ 2550 Hallmark Dr/ Pensacola FL 32503.

TORONTO-Tragically, our only H.C. club, The Bridge, has ceased doing hardcore shows. The official story is police harrassment, but I suspect the true reason to be bad money management. Local freak, George (formerly singer with PRISONERS OF CONSCIENCE) and Enzo of The Bridge say they'll be opening a new club soon... The demise of One Solution zine is imminent with Morgan now preparing the last issue. He says he may start a new 'zine more along the humorous lines of O.S. #1 (remember that great issue?)...

HYPE has a new drummer (identity unknown)... SONS OF ISHMAEL were looking for a drummer and may have found one by now, I haven't seen them for a while... Two upcoming shows at a local trendy-style disco are Discharge and D.O.A. (?!)... PROBLEM CHILDREN should have their album out soon on Irate Faction Records. Check these guys out when they go touring, you won't regret it... Local hero, Geoff Tomlinson has moved to Kitchner to go to school. Thank God, it's not that far from T.O.... Dave and Buzz of DIRECT ACTION are jamming with a mind towards a new band...

PROBLEM CHILDREN

Photo by Shawn MacDonald

Finally, a plea for help. I am presently working on a major, fourth year University paper on Hardcore. Hopefully, when it's complete, it will enable other people to understand us better. However, it can only be accomplished properly with your help. If everyone reading this could please drop me a line, it would make things a lot easier. I'll respond to you with a personal letter, an opinion questionnaire, a reward for your efforts (in the form of stickers, flyers, etc...) and a refund of your postage. So please contact me, Steve Beaumont at 47 Ellsworth Ave/ Toronto, Ont/ Canada, M6G 2K4

Hiya! Well, here I am, Jolly Time on the UK scene report page. A bit surprising, huh? "What the hell is this bloody Yank doing writing the UK scene report?! Where the hell does she get off--she's only been here 6 months!!" Well, I'll tell ya. I wrote this intending it to be for my column. I certainly don't feel like I have the "right" to write the UK scene report. But since the majority of this is yapping about UK bands, Tim decided it was more appropriate as a scene report than a column. So please--take it for what it is--my view of a few UK bands that deserve a mention. I'll probably continue to write these bits now and then, but for the rest of you who really know a lot about what's happening here in the UK, please send in your news! Well, that's all--read on--a Jolly Time view of the UK...

Hiya! Remember me? It's been a long time, I know, but due to many reasons I just haven't gotten it together until now. So how are things? Well heck--I'm just having a great time, if that's anything. It seems like I had to go through a certain withdrawl/transition period...get over missing S.F. and my friends while getting used to being here. Well, I'm glad to say that I've passed the test and am really having a great time!!! There's so much to see, so many incredible bands to hear, and so many new people to meet that I find I really don't have much time to think about "home" at all---besides of which---this is really "home" now!!!

I could rant and rave about some big "differences" and things that I've noticed over here, but frankly I don't really feel like I'm together enough even now to get all heavy about a topic. So what I think I'll do is tell you about a few cool bands/zines/happenings that you may not have heard about, and hope that it gives you some idea of what I've seen and heard over here. OK? Ahem. Here goes...

OK. I've had very happy ears over here---seen a bunch of shows and bands, as well as heard some intense demos. A lot of the real action seems to take place outside of London, interestingly enough--as at least to many naive minds "everything" happens in London, and "all" the bands play here. Not really. You have to go to where the action is to hear it. I've travelled around quite a bit (though of course not as much as I'd like), and met some great people and seen some great bands--not to mention gotten a break from the sometimes overwhelming grey of London...

But first I'll start with one of the saving graces of London--at least as far as I'm concerned. A band definitely not to be missed is BAD DRESS SENSE. Incredible, these guys. I'm not sure what bands all the members have been in previously, but Ed, the guitarist, has been in both the COOLEST RETARDS and FRANKFURTER (both of which have great fun 15 minute demos available...Get 'em, you won't be able to stop playing them, if I'm any indication!) as well as doing some work with the STUPIDS. BAD DRESS SENSE are intense--fun, humorous, non-stop action--live as well as on tape. A definite relief from the world of stop & go thrash noise--these guys kep you captivated; they can sing and play, plus they make you smile! Anyhow, the demos (above mentioned and B.D.S.) are available for $2 each from Ed/ 29-B Sollens Ave/ Willesden/ London NW10/ England...

And from a county with a simply impeccable name, Kent, comes ATAVISTIC. This band has impressed me to no end--a group of incredibly committed and caring individuals, very socially and politically minded with strong, sincere ideals. Live and on tape, they're a barrage of tight and fast thrashing musicianship. They are also concerned that their message doesn't get lost in the blur--their 10 track demo comes complete with lyrics, a clearly laid-out booklet and assorted leaflets, and the band members also do a very informative and inspiring zine called Direct Action. I know I haven't done them justice in description, so get their demo From Within and zine--for $3 from Jeremy/ 45 Baddlesmere Rd/ Tankerton/ Whitstable, Kent CT5 2LB/ England..

ATAVISTIC

Photo by Paul May

BAD DRESS SENSE

Photo by Jane Jones

DISATTACK

Photo by Robbie

Petersborough (about 100 miles north of London) is the home of the DESECRATORS. This band has apparently been around for quite a while--and why more people don't rave about them I have no idea. So listen up: they blend intelligent lyrics with incredible music (oh, by the way--Graham from the ENGLISH DOGS adds his intense guitarwork to this band as well), and deserve to be a lot more well known. Grab their demo--for $2.50 from Graham/ 40 Blackmead/ Orton Malbourne/ Peterborough PE2 0PX/ England...

DISATTACK are from Merseyside (Liverpool area). If you read the reviews in #39, you know that they had their demo covered, but I must draw your attention to them again. They're a great band--strong heavy punk with enough metal to really grind the music straight into your skull. Intense guitarwork and lots of cool changes within the songs--definitely an exciting band and a killer demo. It's $3 from Bill/ "Thornwood"/ Tower Road North/ Heswall, Wirral/ Merseyside L60 6RS/ England. (Oh, and Bill does a great fanzine called Phoenix Militia, packed with the best in hardcore/thrash/punk/metal...It's stuffed with great interviews and articles--a dollar is probably enough, but be sure to add a couple of IRC's...)...

Another great project to come out of the UK is the Son of Quincy zine. It's a 32 page zine, very well laid out, printed on good paper (as opposed to this "flimsy" newsprint), and comes complete with a 90 minute tape of unreleased material from 17 North American bands, all of which are interviewed in the zine. It's really an earful and an eyeful...Anyhow, it's $5 from S.O.Q./ 174 Old Bath Rd/ Cheltanham, Glos GL53 7DR/ England...

Hmmm, one more band that really deserves a mention is BAD BEACH, an amazing 4-piece outfit from the Coventry area. They're really refreshing--powerful yet still melodic, and very different sounding, well-written songs. Hopefully we'll get an interview and more info about them in here soon...

Oh, and yet one more thing that may be of interest to any bands reading this...I sent a copy of MRR to John Peel, who does a radio show 3 times a week on Radio One (which is a national station and is picked up everywhere in the UK as well as being broadcast extensively in Europe). He was quite amazed by MRR, and mentioned that he was a bit overwhelmed to see all these bands that he might never actually hear. So bands--heck--if you're interested in getting your stuff played over here, why not send a copy to him? He'll be really glad and will play it, plus it's great exposure! Anyhow, send it to John Peel/ Radio One/ Broadcasting House/ Portland Place/ London W1 4AA/ England (and don't forget to mention why you're sending it--let's let him hear how loud MRR's voice is!)

Well gang, I do believe that's all for now...take care, write if you fel like it...I will answer, but sometimes it may just take a while (it seems like I always have a stack to go through, but I get around to 'em all eventually!!)...Anyhow, HI and BYE and until next time (whenever the hell that turns out to be...)...Adios!

Kent Jolly/ MRR-UK/ P.O. Box 59/ London N22/ England

About 18 months ago a few people here started a musicians collective. The reasons for this at the time were pretty obvious, 'cause there was fuck all to do. Most of the people and bands in Belfast are well below the poverty level, so getting equipment and decent recording equipment was very expensive. So we got everyone together and had a pool of equipment of which to start from. At the time there were a few bands struggling along not doing very much, by way of gigs and tours, but the introduction of the collective seemed to give a lot of people a sense of togetherness that was very important at the time.

We set up practice facilities in a city centre building, which we are given rent free and we are at the moment still using the centre (for the unemployed). By the end of this month, tho' we hope to have our own building (run collectively) for our other activities. These include, screen printing, photographic equipment, construction of our own P.A. and backline amps, a vegetarian cafe, and a wholefood distribution outlet. Also this will later include Warzone records and distribution outlets. Everything we are going to do is to help bring people like ourselves together, to work together and to one day play a big part in helping to change this fucking country that we're living in. The collective will be run by ourselves so there is absolutely no chance of any profiteering bastards cashing in on anything that we run or organise. The record outlet will be pretty small but we all agree that even though the bands could get bigger distribution with an established company, we want to be in total control of how our lives and efforts are manipulated. I personally feel that far too many bands, especially those who are preaching to the converted, have sold out everything they stand for too some smart-ass record label.

At the minute there have been several publications and recordings through the Warzone outlet and in the near future there will be two benefit singles for the collective one from TOXIC WASTE ("As More Die/We Will be Free") and the secomd a compilation from Belfast called Who Caused This Carnage. I suppose this is a good time to talk about the CONFLICT benefit single and friction that was caused between the collective and our record release on the Mortarhate label.

Last year TOXIC WASTE and STALAG 17 were asked to do a 12" single on Mortarhate, this was with the help and encouragement of CONFLICT. The reason the two bands agreed about the record was two-fold, one to get the Warzone collective better known and to raise some much needed money to help develop our ideas. Right from the start our relationship with CONFLICT was dogged with rumours and bad vibes about the bands previous involvements with unknown bands (ie, not turning up for gigs, allegedly ripping other bands off). This, we declined to believe, because we should all be working together instead of getting into petty backstabbing, so the record was released and 1300 records were distributed altogether. Right away the two parties involved with the record release made several mistakes. We were under the impression that the whole of the band CONFLICT were involved with all the activities that operate through Mortarhate, but we did not understand that only Colin was helping out with the record, as you can imagine this was a pretty big event for us in Belfast and we had no previous experience of how and what is involved with putting out a 12" single, so we thought we would have the sales returns in a short period of time. This was another lesson that we were soon to learn, so the situation in Belfast got to the stage last year where we were in the unique position of being offered a 16 track recording

STALAG 17

studio and a cheap building. Within this time we had managed to raise £2500, but this wasn't enough to get the two, so we started to look towards the money from the single to help us get started (bored yet?). Meanwhile in London, Colin was (unknown to us) under a lot of pressure with the bust fund, touring, recording, generally helping out and setting up a venue.

So all of us could see our long-awaited efforts slowly slipping away because we needed more money than we could afford. Eventually the building was sold and the recording equipment as well, and a lot of peoples enthusiasm went to the wall. We too were under pressure from various organisations and individuals (we still are) about our own activities, so the whole framework of communication between Colin/Mortarhate broke down. We had at the stage received no recording expenses or royalties from the record 1300 records at £2=£2600 we thought to ourselves, so what the fuck is happening? We tirelessly phoned to try and reach Colin but he always seemed to be too busy to talk to us. This was not necessarily the case, but as time went on and on and on we started to wanted to believe that CONFLICT/Colin were a bunch of bastards, after all the whole thing was to help us set up something in Belfast, which as you can imagine, is a lot more difficult than most other countries. So again we tried to reach him and then I wrote a letter telling him of the bad effects this was having on everyone, then having reached breaking point outselves, we published a few hard hitting articles about them, quite justified we still believe, and sent the finished thing off to them. This must have got through. Two weeks later we (three of us) went to London to speak to Colin personally as we had a lot to say about the way we felt we were treated by him. When we got there Colin met us and we set off to have a chat about the money due and the hassle that had been going on. We spoke for a few hours during which we began to realise that we had neglected to understand the problems involved with pressing a record and also that Colin had been having problems on a personal level. We went back to Belfast with a cheque and 300 records, but with a different view to the whole affair and we also left Colin with how the whole thing had left us feeling. I still stand by what I said as I think it was relevant in the circumstances, but we have also left the door open to work with and keep on working with Colin CONFLICT Mortarhate, as far as I'm aware the whole thing is forgotten by most people and should be looked at that way when you've read this, but the reason why I decided to explain the incident was that a lot of our publications go to Europe and some to the USA so people are obviously going to be confused,,,I hope this will help sort it out.

Back to sunningly colourful Belfast, as I write another of the Warzone bands (STALAG 17 are making their way back from a tour of Europe which I'm sure has been a success thanks to the Hagland hardcores and all the independent promoters throughout Europe. We would like to personally thank Gunter and Verner Belgium, Venlo Hardcore Crew and of course the Bremen Punks for all their help in organising gigs for us.

Last year there were quite a lot of gigs here in Belfast most of the gigs were held in the Labour Club which has now unfortunately closed down. Bands that gigged here include Schrapnel, Contempt, Dirt, The Misurable Barstewards, Subhumans, Depraved, Iconoclast, Political Asylum, Organised Chaos, Instigators, Conflict and more but I'm brain dead at the moment. Most of these bands were from England/Scotland who played at two festivals that we ran. We have been host to PARANOID VISIONS, IMMACULATE CON-

STALAG 17

CEPTION who also played at an Anti-Nuke Wreck the Radar festival at Bishopcourt R.A.F. base in Co. down we also went down to Wexford and Dublin to play a few gigs (STALAG 17 and PINK TURDS IN SPACE) then again with ASYLUM. The gig in Dublin w/DISORDER (Eng), TOXIC WASTE, STALAG 17 was marred by some violence from a couple of shitheads who wanted to prove they were reallly really tough, but normally we all manage to work together north-south. The Anglo-Irish disagreement!

Since December '85 nothing much has happened because of the efforts to find a new building and venue, but last week we all decided to have a picnic in Alocal Park there was a good turn out for something not well organised about 150 people and next week there will be a gig with TOXIC WASTE/PINK TURDS IN SPACE/and the ICONS. This will be the first of many.

TOXIC WASTE toured Europe again in March this year and it is hoped that Asylum will also get across this year as well. There will also be tours in Ireland and Great Britain so if any one reading this from either places can help arrange gigs could they please write to us at the above

address. TOXIC WASTE would also like to play some gigs next February '87 in the USA. If possible and I'm sure there are other bands who would also tour the USA if the chance were available. If you can help, then get in touch.

Up until now I have not mentioned the "political" situation here and that's because we intend to write a short booklet of our view of our little problem, so if you're interested then send a SAE to Warzone addressed to me (Wally). Well, that's about it for the moment I have included some information and hand outs if you want to reproduce them also some tapes and if you could put the record/tape list in MRR we would be eternally grateful. I'll write again whenever something happens. That's so long as the system doesn't catch us. Take care of yourselves and people do appreciate the effort that you make. Wally/ The Warzone Collective c/o 45/47 Donegall Street/ Belfast BT1 2FG.

P.S. It would be unfair of me to leave you with the impression that there are only four bands involved with the collective, over all there are about twelve bands but just as important is the input form the individuals within the collective of what other bands are doing so I could only write aobut ourselves (TOXIC WASTE). Please don't forget that many people are involved and all should take the credit for what we are trying to achieve.

Many new bands here as the hardcore movement becomes easier to find. Some distributors are increasing zines and records, and we get more information. Even on TV we can see Black Flag, Husker Du, U.K. Subs and even TROTSKIDS and WART.

Oi seems to be decreasing and hardcore growing, though sometimes it's the oi, punk's not dead or rock'n'roll bands just declaring themselves "hardcore". No problem as long as the music is good and the lyrics aren't stupid.

Some new bands: BLOCKHAUS BABIES from Nancy (single in fall), WYLSPER from Reims, VLASTA from Tours, TCHERNOBYL RATS (radium punks?), COCK ROACHS and GANGRENE from Tinchebray, KONTINGENT SYPHILITIK, DRAFT DODGERS and BURNING AMBITIONS (from the ancient HATEFULS) from Le Havre, Les PROPHETES DU DESASTRE from Chateau Thierry, and PARIA PUNK from Lyon.

In Sedan, PUBLIC CITY has produced a single called "First Blood". On one side it's a speedy anti-Rambo song, on the other a ballad. Reminds me of CLASH '77. The split record of RAPT/FINAL BLAST is out on Italy's Chaos Produzione (WRETCHED's label), but RAPT has indeed split up.

In Paris, a very good band appeared: ZOI. The singer is the girl, Krystal, who appeared on the cover of New Wave magazine #28 (our magazine). They play good fast hardcore and the singer is not a "lovely teenage singer", but has a truely demonic voice! They should have an LP in 1987 on New Wave Records and perhaps a single on Jungle Hop International.

In the suburbs, the new line-up of CADAVRES (with Verole singing and 3 ancient members of CHARNIER as musicians) prepares to tour. They have 19 songs ready and an LP is due in '87. They began by doing three gigs in one day on June 21!

Vinyl: we wait for Jungle Hop's sampler Rapsodie en France Vol 2 with ZOI and many thrash, metal and hardcore bands from just France. LP out in September.

On New Wave Records, we'll soon have an LP by VERDUN called It's For Tomorrow. It's better than their debut, with a very fast hardcore sound. $8 ppd, plus a gift tape. We're also preparing the 1984 The Third comp LP (not sure if a single or double LP yet). It's set for early '87, international in scope, so bands that are interested should send in a master tape (19 ips) or a chrome tape with 1 song and a flyer (14x20, black & white). The 1984 The Second is still available (2 LP's, 38 bands, $10 ppd) and 1984 The First will soon be repressed (1 LP, 18 bands, $7). Other projects here are an ABADDON LP (Poland), ZOI LP, and a single or LP by CADAVRES.

On Bunker Records/Negative FX we wait for Boneless Ones LP and Septic Death 7". On Negativ Records (BRIGADES' label, not YOUTH BRIGADE aka The BRIGADE) we wait for DAU AL SET LP, a punk band from Toulouse.

On tape we have the Kakofony sampler with many HC bands from France.

MST

Then, KONTINGENT SYPHILITIK has a tape, there's gothic punk from RESEAU D'OMBRES. Finally, the Sous Deux Drapeaux sampler, a colossal international comp from Francios Heimatlos.

Primitiv Cozak is a label associated with New Wave, a project of Lucille from Hungary who puts out Eastern Bloc bands via France. There's also a new label from Metz, who have contacts with Czechoslovakia (see Czech report last issue).

French punks read too. We have 300 fanzines, most punk or hardcore. The official media has studied this because they're surprised. In little villages, small towns, etc. there are zines. Each fanzine distributes records as well, tries to organize gigs, spreading the word. Here are some examples: In Lyon, Kanai (c/o La Grypphe/ Rue Sebastien Gryphe/ 69007 Lyon/ France) is the most important. They distribute records in a bookstore called La

VERDUN

Grypphe. In their latest issue they cover the anarchist punk movement, Disrupters, Upright Citizens, Single Track, jails, etc. They have created the Terrorist Rock Fraction. In Paris, Manifestes (c/o Samedi Soir Dimanche Matin/ B.P. 22/ 75660 Paris cedex 10/ France) is a good reggae/punk review. Their last issue documented the Battle of Montreuil (the recent police attack on a squat venue), Nuclear Device, and more. In Clarmont Ferrand, Rock Hardi (34 Avenue Porte/ 63340 St Germain Lembron/ France) is the oldest zine. They created their own label and put out a single by COLDREAMS (cold wave). Their last issue had cartoons, Ramones, KAMBRONNES, SNAPPIN BOYS, and more. Again from Paris is Kakofony (c/o Eryk Witterscheim/ 2 Rue Mademoiselle/ 75015 Paris/ France), a young zine. They put out the abovementioned sampler, and the current issue has PARABELLUM, FINAL BLAST, BARON ROUGE, MST, SHERWOOD, PRIMITIV COZAK. Another new zine here is Est-Ce Bien Raisonnable? (same address as Manifestes), with DOA, Husker Du, BARON ROUGE, LAID THENARDIER and cartoons. Bip Bop Foetus (Donald James/ 6 Rue du Renard/ 75004 Paris/ France) has a new issue with Terveet Kadet, RESEAU D'OMBRES, Raw Power, Concrete Sox, etc. From Marseille there's Fogzine (7 Rue Delanglade/ 13006 Marseille/ France), also a distributor. Also from there is Destructor and Why zines. In Enghein, Superflux (Office Cultural/ Place du Forum/ 95210 St Gratien/ France) is a zine and radio station. Other zines here are Playmobil System, Cacabeurk, Chaotik Society, Final Fog, Violence Macabre, Kontagion, Bordello, Noir Marine, Agent Orange, Tant Qu'il Y Aura Du Rock, Tuez Les Tous, Nineteen, Le Tubercule Baveux.

WART

So, that's all for today. Please write us, Herr Sang and Lady Skai of New Wave/ c/o Aline Richard/ B.P. 6/ 75462 Paris cedex 10/ France. You can obtain all the records, tapes, zines mentioned in this article through us if you are too lazy to write to the individual addresses. For gigs in Paris try Pari Bar Rock/ 1 Passage du Bureau/ 75018 Paris (Rascal)/ France.

Servus! The last 2 months were great . First, let's satisfy the vinyl/music junkies. TCA's 7" is out with totally independent production and distribution and good statements to boot. From Lübeck comes the debut 7" of PISSED BOYS and, after millions of delays, the COMBAT NOT CONFORM 12" is finally out. Mülleimer released a full length LP of the MANIACS. Weird System presented a German compilation of both Flipside comps. FOH and WKZ did a split 7". Remedy Records released a 7" by Holland's FUNERAL ORATION. Starving Missile is throwing out a MOTTEK/RAW POWER split 7" as well as a brand new MOTTEK LP. Also, two comps are coming from that great label, first a licensed pressing of BCT's We Can Do Whatever We Want and Starving Missile's own The Power of Love. Ah, Double A also put out a comp which is called Smelling Just Another Bad Breath.

Tapewise, CHALLENGER CREW released their demo and will go into the studio to record for X-Mist (seems like we can expect a CHALLENGER CREW/EVERYTHING FALLS APART split LP). SQUANDERED MESSAGE from Berlin put out a live demo.

Zinewise, not too much happened. A second issue of Ich Bin Gott, the 3rd issue of Minimum Rock'n'Roll, a great #8 of D.M.R. (well made and lots to read). From Hamburg came a new Exterminator which is highly radical. We have put out #1 of Trust in July, and #2 will be out by the time you read this. If you want to contribute in any way, please contact me. The planned "big" zine from the ex-A&P crew wil never appear--too bad.

So, what else happened? Um, of course SCREAM toured. It was arranged by Starving Missile and Mike did a great job. SCREAM impressed all the audiences, and in turn were impressed by Europe. Also, HEINE BRIGADE (France) and COCKS IN STAINED SATIN toured together in Germany. We (P.C.A.) tried to arrange some tours, but EXTREM (Austria) cancelled at the last minute, we cancelled IMPACT and DISPERAZIONE (Italy) cuz it was impossible to get gigs, STINKY RATS (Italy) got offered 5 gigs but didn't even give phone money (thanks guys!), and SCRAPS (France) only showed for 1 of their 3 gigs. Well, that was an expensive experience and next time we'll choose better.

A new venue appeared in the South, near Stuttgart. They're doing regular shows in Esslingen, and sometimes in Waiblingen. In Peine, there was a 3-day festival with 25 bands, but I heard it was mostly chaos. The band that's playing out the most these days is Hamburg's CHALLENGER CREW. They play all over Germany. Hamburg also spit out NO PRACTICE, a fun bunch of guys to watch for. Very noisy.

Ah, in Munich there was a "highly" political partyday of the A.P.P.D. (Anarchist Pogo Party of Deutschland). There were 300 litres of free beer for all the punkers (all you straight-edgers close your eyes!) and nearly everybody was drunk. A Bavarian Blasmusik band played and it all ended in an alcoholic excess with lots of fights. Punk rock, man. It was funny. Also, the founders of A.P.P.D. spoke to the audience, which was also funny. Next time I'll tell you more about things, though I may go to California this winter (it's becoming winter already).

On the more political side, Bavaria didn't allow Austrian anti-nuclear demonstrators across the border. This raised controversies between Austrian and German politicians. By the way, one of the most political assholes is Franz Josef Strauss from Bavaria (a right wing fanatic).

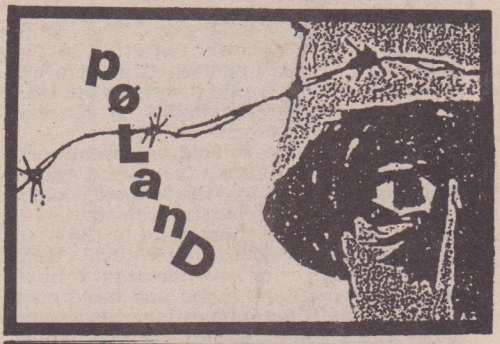
The fight at the nuclear repairing plant continues, but not as often as before because the cops now use rubber bullets, water cannons and CS gas. So, a lot of the

streetfighters have moved away from "the front" and have started attacks at the rear. In the last few weeks they've attacked something nearly every day, causing destruction that's running into the millions--with one direct action. They burn down firms that support the nuclear industry or military industry, as well as attacking German or NATO bases. The mass media mentions it barely.

Another trend is to cut the high voltage lines. It's quite easy and affective. Some weeks ago the R.A.F. (Red Army Faction) made a bomb attack and blew up the car of one Mr. Beckert (who worked for Siemens in nuclear technology). Now, all the people who work for the military-industrial complex are very afraid of the terrorists cuz everybody thought the R.A.F. was dead. I'm mentioning this all because I'm not sure if the U.S. press carries this info.

Final news: Hope you see (or saw) NO ALLEGIANCE from Berlin on their U.S. tour! That's it for now. Til next time,
Dolf Hermannstädter/ Salzmannstr. 53/ 8900 Augsburg/ W Germany

P.S. Make sure you enclose IRC's when you write--they just fired me from my job!!



Hello again from Poland. This year's Jarocin festival, as usual, contained one day dedicated to punk. I'm afraid it wasn't as great as in '85, and several reasons combined for that. For example, not as many bands joined the festival, and I don't know if that was because of lack of offers from the promoters or of the bands themselves. So, of the only 14 bands that played, 3 were from last year, while others were quite new. We saw OKRES, SEX BOMBA, STRESS, RE STARS, KARCER, MOSKWA, ARMIA, IMMANUGEL, ROK-OSZ, PAP, KRYTERIUM, TOV MAND, BAND OF BOOGIE, and FBB (from Czechosolvakia). Undoubtedly, the best were MOSKWA and ARMIA.

The police didn't let kids pogo in front of the small stage, as they did last year, so many punks left. Also, the festival was filmed by BBC this year, and because of that special areas were reserved for them in front of both stages. So we punks couldn't see the bands from real close up (fucking BBC cameras!) as militiamen guarded things.

About 7000-8000 punks came, including those from Czechoslovakia, Hungary, Holland and other places. Although we have no real problem with skins here in Poland, one of the most popular slogans at the festival was "Let's kill the skin bastards!" Why do we have to show our stupidity, recklessness, etc...I had hoped we'd be able to improve, and still I hope!!! We must be more clever and intelligent than the rest of society! OK, on to other news.

MOSKWA (Pawel Gumola/ 91-473 Lodz/ Ul. Julianowska 1/70/ Poland) is appearing on a West German comp LP by Reiner Mettner. Their songs are from the first demo. They recently replaced their drummer, and their bassist as well. Now they have a little metal influence, but most Polish punks call them metalheads. Why? The band managed (I don't know how) to record in a studio, a new 18-song demo, but I don't think it's as good as the old line-up. Hopefully, the French label Jungle Hop International will be releasing a split MOSKWA/ANTI HEROES cassette. MOSKWA also appeared in a film about the '85 Jarocin festival. Because the name of the band is "politically sensitive", the press refers to them as M.KWA.

DEZERTER (Krzysztof Chojnacki/ 05-120 Legionowo/ Ul. Reymonta 24/ Poland) is still the leaders of the Polish punk scene after all these years! Their new material is still great (Die Kreuzen influence?), and the lyrics are fucking great--undoubtedly the best texts in Poland! Serious, intelligent, GREAT!! They've released a new tape with new material on one side and Russian punk bands on the other! They also changed bassists. News has it that they are trying to arrange a tour of the U.S. through Joey Shithead of DOA, and that an LP would be released in the U.S. as well. DEZERTER had a song on Mortarhate's We Don't Need Your Fuckin' War comp LP. No one from that label bothered to tell DEZERTER about it. It would've been nice if they at least sent the band a copy of the record!

ABADDON returned from Yugoslavia. They changed their style a little bit and singer Kiki left to form a new band with the bassist. The rest, with new bassist and singer continue. Heard they will be going to Denmark next! Apparently, in Yugoslavia (the first trip abroad for a Polish hardcore band--others have tried, but because of army duty were unable), the band recorded 8 songs in Ljubljana for an EP. Also, their roadie (?) was killed by a knife in Belgrade.

Other bands include PROGRAM III from Wroclaw lost their singer, UKRAINA (Pawel Rataj/ 42-200 Czestochowa/ Ul. Botaniczna 26/28/ Poland) is still in limbo (singer in hospital because of drugs), STAN ZWEZDY split (a shame, very promising, reminding me of REJESTRACJA at its best!). TZN XENNA (Krzysztof Choinacki/ 05-550 Raszyn/ Ul. Chrobrego 11/ Poland) celebrated the release of their 45 (pic cover and all, but only 2 songs). It's available from me, so write if you want it! From Lodz (MOSKWA's town) comes INSEKTY (sounds like Disorder, Anti-Cimex), and they've done about 20 gigs, great! They began in '83, changed many times, and are now one of the best in Poland. They recorded a few tracks in a studio.

From Wroclaw comes a promising new band, ARMAGEDDON (Jakub Prandota/ 54-142 Wroclaw/ Ul. Dokerska 4/17/ Poland). The singer, Kuba, is a great drawer, so if you want any contributions from him for your zine, write him! He'll answer every letter.

The idea of straight edge has finally caught on here a bit. There are 2 such bands now, both from Krakow: ID and UKRAINA. They are heavily influenced by U.S. bands like MDC, Minor Threat, AOD (Hello Bruce!), and in turn are influencing a lot of people! Great!

Another Polish HC band, SIEKIERA (2 songs on the Fala comp) lost their singer and their new stuff (they just released an EP) is not hardcore. They describe it as "Slav Punk". You can get that EP from me as well. They say the new SIEKIERA's relationship to the old is like PIL's to the Pistols. Their ex-singer created ARMIA, a HC thrash band more reminscient of the old SIEKIERA. Look for an EP from them soon.

W.C. and SEDES, made popular from last summer's Jarocin, have both split.

One of the best bands, REJESTRACJA, after a big silence, debuted again in Jarocin '85, did several gigs afterwards, but have now replaced their singer and their new stuff is not as good and a lot slower.

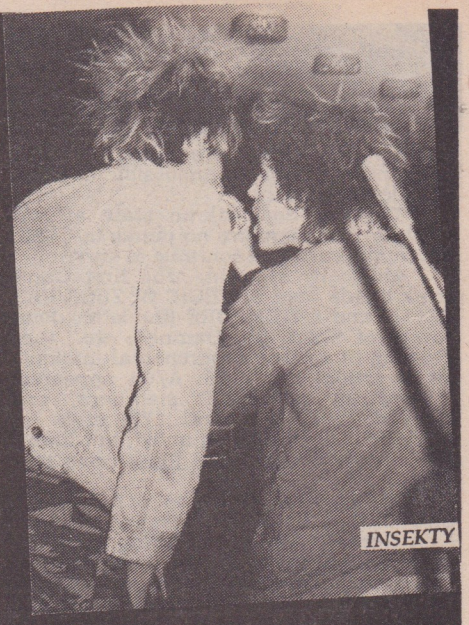
There are always a lot of bands sprouting up in Poland, but they always have big problems with equipment, good guitars, places to play, etc--discouraging. But we'll overcome it! But please, foreign punks write to us, we need your help. I'm afraid most of the Polish punks at Jarocin were dressed with GBH, Exploited (shit!), Discharge, etc. on them. Why??? Because we are so isolated is the reason, and we depend on you, so don't be lazy--write!!

Elizabeth Chodorowska/ 43-300 Bielsko-B/ Ul. Wyzwolenia 33/8/ Poland.

P.S. We're trying to start our own band here--fast hardcore with a little metal touch! Also here's an address for PROCESS (and the person who helps with translations): Stefania Ceglarska/ 44-162 Lacza/ Ul. Szkolna 90/ Poland.

Fun in the sun!

TZN XENNA


INSEKTY

PROCESS

KARCER

OKRZYK SMIERCA from Czechoslovakia

MOSKWA

Having just returned from a trip to Czechoslovakia, during which I established contacts with Prague punks, it's time for a scene report about the past and present situation there. It is quite hard for Czech punks, and their number has declined over the last two years. Estimates run at around 200 punks in Prague and about 20 skinheads (skins there are anti-fascist), but they are sadly divided into differing groups, each more or less centered around some band. It is quite sad to see this in a country where being punk is a daily fight against the authorities who try to smash anyone who is out of "official standards". There are a lot of problems with the VB (General Security Police), who systematically control the punks, prohibiting concerts, and acting brutal (knocking them down, tearing off earrings, shaving hair, etc.) Punks are driven to the police station, beaten, photographed, card-indexed, and sometimes even sent to psychiatric hospitals.

Czech punks are very pessimistic, and have nothing to hope for in this country where anyone who goes without a job for more than a month is considered a criminal and put in prison. And there's no way to avoid the army, which is more violent than the police and where National

Military Service is required for 2 years and where it's almost impossible to travel outside the country.

The Czechoslovakian state affirms officially that there are no punks in CSSR, but punks exist and continue to survive.

Musically speaking, the first Czech punk bands were ENERGIE G, ZIKKURAT, KECUP and EXTEMPORE (the latter doing covers of Sham 69, Damned, etc., then evolving in a more experimental minimalist direction). In 1983, A/64 appeared, formed by ex-KECUP members, and evolved from classical '77 style to hardcore. They broke up in '84, but have a track on the World Class Punk comp tape by ROIR.

At present, there is F.P.B. (ex-4 SKUPINA), a band from Teplice near the East German border. According to all the punx I met, they are the best band in Czechoslovakia. They made an unofficial tape in '84. In Prague there's PLEXIS P.M. (anarcho-hardcore) and FUCKMACHINE ("fun" tendencies). I should also mention V.3.S. and NATEROVE HMOTT? (from Prague too), as well as ZONA A and TLAK (from Bratislava), OI OI HUBERT MACHANE (skins from Liberec), RADEGAST (from Ostrava), ARBAJTER (from Hradec Kralove), and PROBLEM 5, V.Z., NOVODUR, ULTRA-PUNK, ANTIPO, and DEAD CHILD.

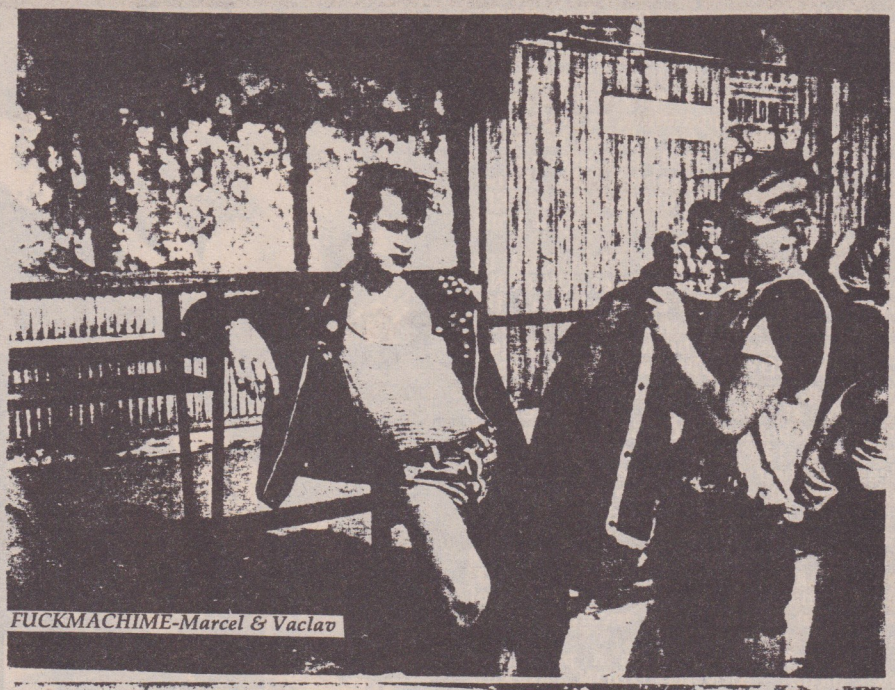
A very recent band with very punk lyrics and very political, playing violent music with some traditional influences (they have a fiddle) is the excellent POSADKOVA HUDBA MARNEHO SLAVY from the North Moravia district. Finally, there's a kind of metal-punk band, VISACI ZAMEK, from Prague, but according to some people they are just a bad parody.

The INSTIGATORS from England were in Prague this summer, but the authorities didn't give them the right to play.

Of course, it is impossible to find any fanzines in Czechoslovakia or any records (a few rare clandestine imports make it to the black market), and it's difficult to send cassettes by mail. Czech punx are almost completely cut off from the rest of the world and absolutely need contact and info. Try, if you can, to send them some zines (under anonymous plain cover), information or records (which will be copied for many on cassettes). But, overall, BE CAREFUL!! It is almost certain that mail from the West is controlled by censorship, so if you write them don't tell anything about politics or social problems. A lot of punx are in prison or hospitals, and they risk their thin freedom for just writing graffiti or a gesture or a word.

It may occur that the French label Primitiv Cozak will edit some songs from F.P.B.'s live tape, and that will be available on my label Ukrutnost Tapes. Thanks. Lük Haas/ B.P. 45/ 57320 Bouzonville/ France

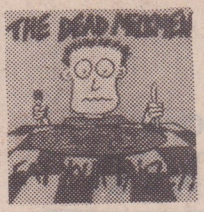
P.S. Here are some contacts: FUCKMACHINE/ c/o Marcel Hauptman/ U Slovanky 1986/ Praha 8-18200/ CSSR Czechoslovakia... PLEXIS P.M./ c/o Petr Hosek/ Slajojova 11/ Praha 2-12800/ CSSR Czechoslovakia... Other bands through: Jaroslav Martinek/ Utrznice 1180/6/ Praha 2-12000/ CSSR Czechoslovakia.



FUCKMACHIME-Marcel & Vaclav

Prague punx

Czech soldiers & Prague punx



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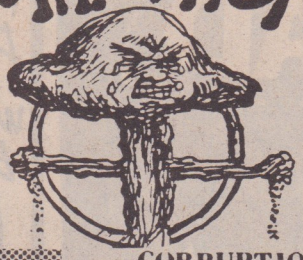

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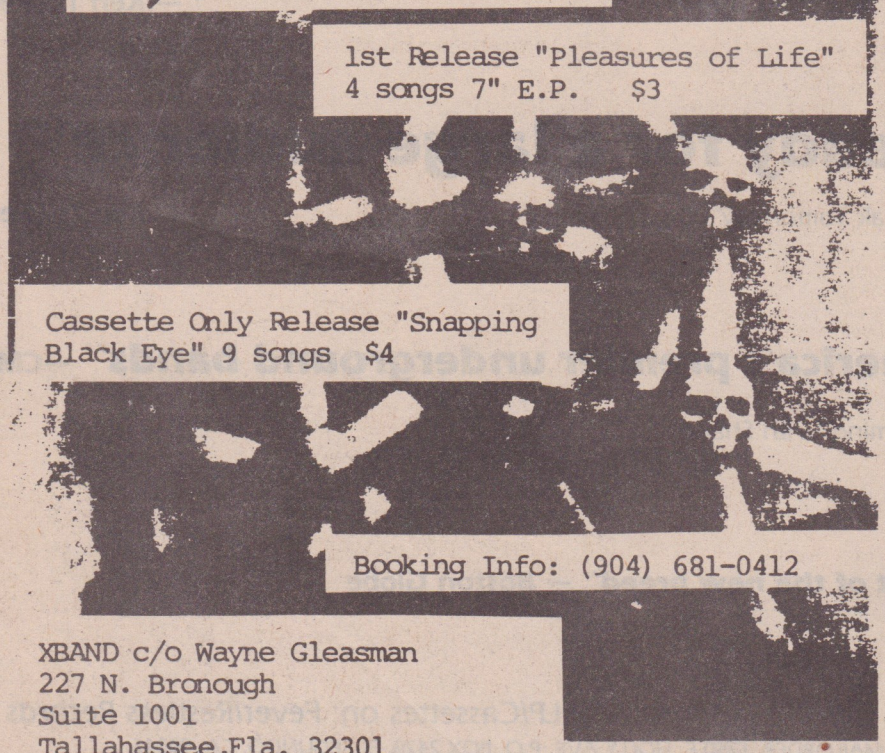

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UPDATE: SQUATTING IN A'DAM

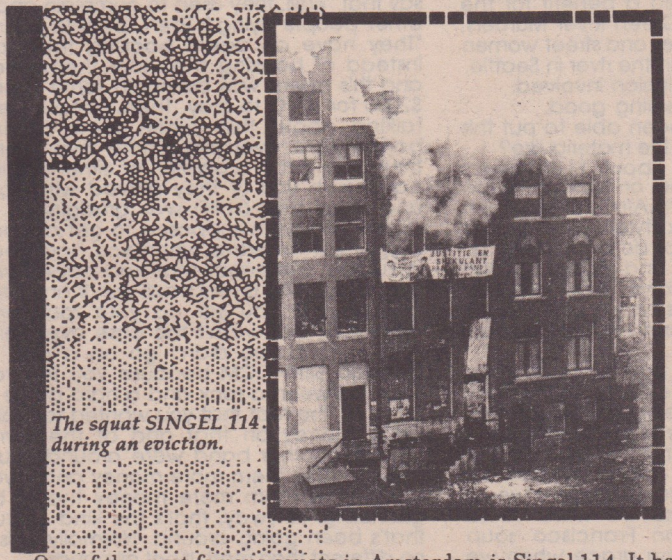
Here is a report from Amsterdam. I dropped out the word "scene" because it will be a report without any bands. Amsterdam has always been the symbol of freedom and tolerance, especially for the people that have only "heard" talking about this town. I was one of them! I used to live in Switzerland and always hoped to go do A'dam and stay there - you know, the town of "liberty," and so I did.

I've been living here since September '85, and a few months ago I moved into a squat. This gave me the chance to learn more about squatting and the squatting movement. It was strange at the beginning, as in my town in Switzerland people don't even know what "squatting" means, they don't need it: they have money and they nave houses. Although I knew what it meant, I hardly had any experience with it. I just had a vague idea.

I've not been a big activist since I started living in this squat, but I tried to help as much as possible. Besides learning more about squatting itself (how entering into the house, how many people you need, ...) I also learned how it works with the law: of what they can accuse you, how you can defend yourself with the help of lawyers...

At this moment the house where I live and some other squats are threatened with eviction, so it is going to be a very busy time for the next coming months. This is not going to be a history of the squatting movement - it is too long a story and I wouldn't be able to write it as I wasn't there at the time.

When you read this article the situation will have changed (most of the threatened squats will have been evicted) although the most planned evictions are not expected in the coming weeks. "It is summertime" the mayor said, which means that most cops are on holiday and the city is crowded with tourists (and riots would give bad publicity to Amsterdam). This gives the squatters time to barricade their buildings and get together to organize some actions. Everybody is trying to be ready with the barricades for the day of eviction, in order to wage resistance. Moreover, the squats support one another although sometimes it is hard to work together, as every building has it own problems, its own history, and its own needs.



The squat SINGEL 114 during an eviction.

One of the most famous squats in Amsterdam is Singel 114. It has been evicted and re-squatted 5 times over the past 9 years. Last week the court decided it should be evicted for the sixth time. Singlel 114 is a good example of the struggle of the squatting movement against speculators. Since the end of the seventies many buildings in the center of the city became empty because the big companies moved to the edge of the city. The buildings, empty or squatted, became a prey for speculators, gambling on better times and whitewashing their dope money. In the meantime many people, especially young people, can't find a house to rent: out of a population of 768,000 people, 50,000 are looking for a home. But speculation is not the only problem! Over the past few years the municipal government has started a program of "cleaning" the city. Everything that doesn't attract rich tourists and big business is closed down. Big squats (like Wijers) have to move to make room for big hotels like Holiday Inn; small shops and hotels have to move for Big Macs. Amsterdam has to become a nice and clean city for rich people on holiday and activities that don't attract tourists (and their money!) have to disappear. But sometimes even the squatting movement is being "sold" as an interesting attraction. ("Amsterdam has to keep its image of a free town alive.") In a tourist guide for young people, Use it, the squatting movement is described as a free and alternative young culture. The trademark of Amsterdam has always been tolerance and the city government is really cashing in on this notion.

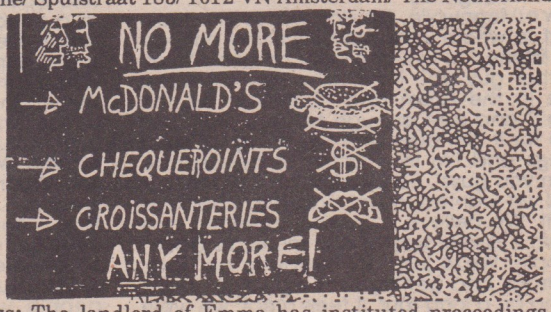
The squatted bar "Vrankrijk."

But the biggest event is still to come! On October 17th of this year the International Olympic Committee (IOC) has to decided by secret ballot which city is to host the 1992 Olympic Summer Games. Amsterdam pretends to be a serious candidate and uses this for several purposes, political and commercial. Amsterdam doesn't have enough money to hold the games, and instead of building houses to improve its social services the city will spend the money in building the Olympic Village. Houses are needed, but not for the athletes and journalists! Besides all this the Olympics are used as a propagandistic weapon. For many years the Olympic Games have been used by political groups to speak out, and the people in Amsterdam won't stay silent. Safety measures will provide the possibility of arresting every potential suspect. There will be policemen with machine guns posted in every important corner, and around the Olympic Village a "Berlin Wall" will be erected.

In this manner the municipal government will clean the city of everything that is different, deviant and eventually dangerous. Rich tourists will be happy in Amsterdam and have some cute sights to see. All the alternative circuit of squatted houses, bars, shops, and concert-halls have a big chance to get evicted. It is important to wage some resistance to these evictions because it is not only a house or a concert hall that we are going to lose, but this whole way of self-managing our own lives. The last big demo was in October 85 (for Hans Kok, the boy who, after being arrested during an eviction, died in a police cell). Maybe there will be some more of these demos in coming months, but probably the government will try to keep the city quiet til the IOC choice in October 86.

The Olympics Games are a threat to all kinds of marginal and noncommercial activities. Thus they do not have to happen here, or, even better, anywhere.

Susanne/ Spuistraat 185/ 1012 VN Amsterdam/ The Netherlands



Late News: The landlord of Emma has instituted proceedings that will force out the squatters by the time you read this. Unless the A'dam city council miraculously agrees to economically fund the squat, it looks as though Emma will be the next victim of "urban renewal".

? ? ?

What th' fuck!!!!

MDC OR MDC

Photo by Natalie Sternberg

It's been a while since we've run a "What the Fuck?", and this one is a bit different in format than prior editions. The following conversation with MDC was originally done live on MRR Radio and then transcribed for print. Some of the exchanges you're about to read were quite heated and emotional, as old friends let out a lot of frustrations with each other. The discussion went on for an hour after the show as well, and we all parted on good terms. Whatever differences we encounter, they are narrow in comparison to what we hold in common and though there be some doubt as to whether "airing our dirty laundry" is a good idea, we feel it important to be honest, to show that we (MRR and MDC, both as entities and individuals) are not monolithic or without doubts and failings. Hopefully, this piece will serve to encourage such dialogs and questioning, with the ultimate goal of further growth and struggle. Tim

Franco: We're back, with all the things that we thought, from "Dead Cops" to "No More Cops", from "John Wayne was a Nazi" to "South Africa is Free From Apartheid".

Dave: "All God's children got to have their freedom..."

Franco: Don't it just make sense.

Tim: Before we go into details, you do have a new member, a new guitarist.

Dave: Gordon.

Tim: I've seen you guys play live and you do some of your old thrash material and then you do a lot of new stuff, some of which are covers, like "Immigrant Song"...

Dave: Led Zepplin!

Tim: ...and "Politician" by Cream and...

Dave: "Born Under a Bad Sign" by Albert King. We like to have fun too, so if you do a lot of hard, fast political your-own-songs, then you feel like 'let's just jam and have a good time' and work up a song that's just kinda fun and different and that no one'd expect us to do, so we do it.

Franco: We do "I Got Everything I need, Almost" but like Blues Brothers style. - mostly because Gordon can play just about anything.

Dave: Ron is on sabbatical, studying at Skateboard University, doing Fogtown. He's happy with what he's doing. He might join us, he might not join us. He says "never", but I never believe in never. So he's there running a skateboard shop providing cool skateboards at a reasonable price and free labor with Chris Charuki...

Jeff: And what was the address again, Dave? (laughter)

Dave: Meanwhile, Gordon was in the studio next to where we were practicing and we just listened to him one night and said "listen to that guy go". Next thing you know, he was in the room and "Can you do this one?" and sure enough he was. Ron said "Go for it, I'm busy and I'm doing different things and I'm in a different headspace from you guys". So Gordon kept practicing and we wanted to get back together and do it. We believe in getting together, and music is a vital way of communicating with people. We're just real happy to be back on track and getting to the people. We're going on a long tour. It feels great; we were on tour last month on the East Coast...

Franco: Fifty cities in sixty days is our tour coming up. We just got through doing 17 cities in 20 days, and before that we played a benefit for the Farm in S.F., and before that we played a partial benefit for Big Mountain. We were able to raise over $1000 top send to the Navajo Indians who are fighting against forced relocation in Arizona, and before that we did a benefit for the Coalition to Stop the Green River Murders, which is where prostitutes and street women are being found dead in the river in Seattle.

Dave: ...with police collusion involved.

Franco: ...and we're feeling good.

Tim: And also you've been able to put this new album out. What is the material like?

Dave: I'd say there's about 11 thrashers and there's about one or two uptempo ones, and there's "South Africa's Free From Apartheid", a slow, funk style beat. It wasn't consciously "Oh, let's not do a thrash song.' Frank just had this beat and all of a sudden the words were there, and all of a sudden "Yeah, let's do it. Who says we can't do it? Why do we have to sound 110 miles an hour all the time?

Franco: And we've got another song called "Soup Kitchen Celebrity" that's really upbeat, talks about being a soup kitchen celebrity, and Gary Floyd's in the song, and Tim C2D and even Darren Peligro from the Dead Kennedys, and it talks about how if it hadn't have been for soup kitchens we all might've died because we were all so hungry and poor. San Francisco soup kitchens were our saving grace when we first arrived here. It's an uppy song, not a thrasher thrasher. A different style of "Chicken Squawk".

Tim: Obviously, your lyrical content is not at all a departure from what you were singing about before, and musically there'll be some departures, but now I want to ask some fairly heavy, serious-type questions. Within the punk scenes there's always rumors and gossip, and lately there's been a lot of stuff goin' around MDC.

Franco: Who said what? (jokingly)

Jeff: Wanna know their address?

Franco: ...and their phone number.

Tim: ...and a lot of times this stuff comes from certain quarters that you'd expect it to--people who are out to get the political bands. But a lot of it this time comes from people who in the past were definitely strong supporters of MDC, etc. But now I hear a lot of grumbling. I'm gonna list a few of the types of things and get your response/reaction. Basically, it all goes along the lines of "Well, are you (MDC) practicing what you preach?" Let me list some of the stuff: that when you went on tour last time, you flew instead of driving, which is no big deal except that people say that "Well, they used to complain about other people flying." Then, people saying "They have an agent booking their tour instead of booking their tour themselves, and this agent was asking, in some cases, $2000 for MDC to play. Then, people were talking about that when some touring bands from overseas came over here, they were put in a position of either splitting equal with you (if they played with you) and even that (split) was grudgingly, as initially you were supposed to get a much bigger cut--whereas when you had been in Europe, the bands that had helped you over there took a real small cut, if anything, and helped you set up your tour over there--but that wasn't the case over here. And in fact, you didn't go on a tour of Canada with CCM because you felt you were between a rock and a hard place in terms of the fact that you wanted to make good money on that and at the same time, if another band were around you'd have to give them more money and if you didn't give them more money they'd be grumbling. Anyway, that's the kind of stuff that's been going around. Normally, this is no different than most, if not all bands.

Jeff: Unfortunately, it's all too typical of all bands, including most punk bands.

Tim: So, the reason that it becomes an issue here is that MDC had set a very high moral standard, had gone out and accused other bands of this and that, and in a sense you put yourself out on a limb.

Dave: Public accusations that we made?

Tim: Yeah, towards Bad Brains, and even if they weren't put in print public, but other accusations towards other bands at various times.

Dave: I made my peace with the Bad Brains. Sometimes when you're viewing things, you're seeing it as "Oh, they could do it better" or "They could do it cheaper" or some of the bigger bands that are making 3, 4, 5, $6000 a gig. You know who they are--Dead Kennedys, Black Flag, Circle Jerks, Bad Brains--and it's easy to get down on them for gypping the opening bands out of it, but now as I find myself

being involved in the scene and being in a van going across country a lot of lot of lot of times, I made the realization that it's sometimes...

Franco: Not so easy...

Dave: It's easier to sit back there and say "Oh, you guys could live cheaper" and "You don't have to go into the coffee shop to eat, you can just swelter on the side of the road in 105° heat on your tours," and you don't have to do this and that, and even right down to flying...road miles put a lot of wear and tear on you. We're about to go out to Chicago and two of us are driving and two are flying, and I'm driving but I wish I was flying, because driving 40 hours in a car is toiling. You put in your 10, 20, 30,000 miles cruising around the continent and all of a sudden you get a little bit burned out. Maybe we're not the young, frisky chickens, gleaming young boys "Oh, let's go play for $100, that'll be good enough. As long as we have enough gas and peanut butter and jelly to get to the next gig, that's good."

Franco: And if we're poor and have to call home and borrow from mom and dad, then we can. And if we have to stay stuck in town, then we will. And this and that and the other thing. And we're trying to do it in such a way where we're hitting 40 or 50 cities in a 60 day period of time, and we'll break our commitment to people if we don't show up in their hometown the night that we're supposed to, and it really does create a situation of responsibility...

Tim: Fine, I'm not arguing that, I'm just...

Dave: We're making between $300-$600 a gig, with a few exceptions. In Chicago we're actually splitting $1200 amongst CCM and BGK, and we'll be coming there playing hard. There's some bigger money in some of the bigger cities, but...for the most part we are doing basically what we feel is not greedy, we are trying to be conscious with $6 and $7 doors or under, and that youths can get in. It's happened not that way--at the Ritz in New York we played with DOA and Sam Hain and Biafra sang some songs, and there was CCM and 3 heavy metal bands, and that was, I think, a $12 door. New York's a special case--every square inch of Manhattan is really expensive. It's just a quality hall, a beautiful gig. Some people came up to me and said "How can you play for these thieves at the Ritz, they're the biggest bunch of__", and I took that into account, but also the vibes of the night were just beautiful--2500 people in a room that was equipped to handle it, there was bathroom space, there was backstage, people had their thing together, there was no violence inside, they had cool bouncers...

Jeff: Kinda like a Bill Graham show or something, huh?

Franco: It was a well organized show instead of a show that just closed down and everybody gets to go home after half the set is over.

Tim: Look, what isn't being answered here is: If I took the MDC of 3 years ago and compared their answers to what you're saying now, I would see a big difference. OK? Are you trying to say that there is no difference? (In the past) you guys would call other people on that. Now you're not, now you're saying "Well, we need to do that."

Franco: One thing that I remember that we said was "Hey, flying between every gig and staying at a motel between every gig seems a bit extravagant to us, from where we were looking at it at that time, OK? And coming a couple of years down the road, and it's not the first time you're on tour and it's not your second U.S. tour--you know, you're going on your third and fourth U.S. tour and you think "Well, shit, how can I do this in a way that's gonna feel comfortable enough for me to keep on doing it. And one conclusion we came to is if bands, like the Dead Kennedys or Discharge, if the choice is either them flying from one point to another and getting to the gig and doing the gig, or the other option is them not getting to the gig and doing the gig and not supporting the scene that way...

MDC THEN

Photos by Murray Bowles

Jeff: Are you trying to say that the motivation for flying is that you're so concerned about the individuals in every town that....

Dave: Listen, that was not even us. On one level, we're flying to one city and starting the tour because people booked us a tour up to Canada and it wasn't really good enough, there wasn't enough money there. And if an emergency happened, like the vans breaks or you get thrown in jail, which happens, there was no one to fall back on and say "Take care of us mommy and daddy" because our mommies and daddies have been drained out and have said "You big boys now and you go handle it yourselves", and so we just said "OK, let's just sit back a couple of weeks and just analyze it." Then the promoter from Chicago, Sean Duffy, called us up and said "C'mon you guys, come out here. We got a gala night planned, it's gonna be fun, the scene is great. What are you guys doin' to me? Who am I gonna find that's gonna come in here and rock the house. Everyone's been waiting, there's been weeks of advertisements, won't you please come out? " Then we put on the thinking cap and said "Well, let's just start the tour and get back on in the middle. No one likes to fly, it costs a lot of money and whatever profit you do get out on tour is eaten up quick when you do things like fly places or rent equipment.

Jeff: Wait a minute, wait a minute--we're getting caught up in a lot of technical stuff...

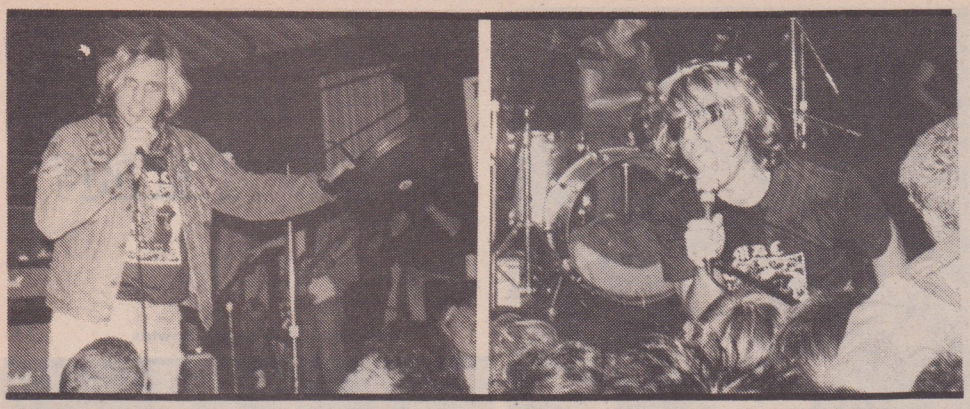
Dave: Flying from gig to gig, from NY to Washington, Washington to Chicago....that did seem at the time to us as exorbitant and we bellyached about it--we never did it in print, we did it with people we thought were insiders and we'd just keep it discreet. But yeah, we did that bellyaching about those folks, but going down the line, I can understand it a lot better now--even though we're not flying from place to place...

Tim: You may not be doing that now, but once you start a series of rationalizations from what you're doin' you could be in that place.

Jeff: Most bands, when they start out, they're happy to get whatever they can. They'll take a show in Boise or Iowa for $100. Even conventional rock bands are willing to start out playing the local bar doing Led Zepplin covers for $50 and free drinks. But eventually, after a couple of years, they say to themselves "I'm really getting tired of this, this is nowheresville, I'm tired of being poverty stricken.." It's the same kind of development which occurs in 99.9% of all bands in history. The only issue that we find somewhat offputting is that when you do jump on a moral high horse--we've all done this, all been a bunch of moralistic geeks, you know--then you yourself have to demonstrate by example more than anybody else. The burden is on you much more than it's on some little bunch of guys who say "Hey man, let's go to the house and get our dad's van and go skateboarding around the country and wow." Fine, at least they're being honest. They're saying "We want to go out and have fun, we want to meet girls, we want to get drunk" and then they go out and do that, how can you hold it against them? But when somebody is really moralistic and ultra-political and almost somewhat puritanical sometimes, then it's much more of a shock when then start falling back and resorting to these kinds of conventional explanations and rationalizations for things. That's all.

Dave: I can see that, and it's a valid thing to speak to us about and I'm glad to get it out in the open. On one hand, our reaction is that it's easy to make rules that don't pertain to you. You know, I don't know what you're doing with your life or how much you earn or whatever, but some of the things you've stood for, then you gain a little whatever and go down the line and...I don't know, if you trap yourself into your dogma, you'll end up painting yourself into a little corner and then never tour because you "can't do it right." And there are bands who never tour because you "can't do it right"--Crass, in fact, are a kind of band that tour a very, very limited amount because they feel like what it takes for them to pull off a show is not there unless they know what's going on at the gig beforehand, they don't want to be part of it.

Tim: Yeah, but you guys did, you were able to do that. You did do that and made a point of it. In other words, you went not only around the States, but around Europe and radicalized things in a lot of ways. And a lot of people look up to you. What you're doing now, in some people's eyes, is definitely a shading of that, a turning around of that, a rejection of that--whatever you want to call it. You're not playing by the same rules and you can call it an "evolution" or an "aging process", but the



MDC NOW

Photos by Murray Bowles

fact is that you did go out on a limb, you did make these stands, and it doesn't seem to me that you're exactly practicing what you're preaching.

Franco: In a lot of ways we're still going out on a limb and we're still going out on a shoestring and in a lot of ways we still don't have any financial security, and we're still going out there and trying to do it the best we can, and do it better than we've done it before. We're trying to be kind of smart about the situation and I don't feel like that if we do have the support in the cities, if we do have 2, 3, 4, 500 people , 600 people, 700 people, a thousand people, that are willing to come out and see us, I really don't see why we shouldn't accept that support and try to do the best things we can with that support, If it means we get paid $500, which is the average of what we're getting paid, on the average of $500-1000 a show, closer to $500. I mean, there's a few shining stars--in L.A. we might make over $2000, and we ended up giving a good portion of money away to Big Mountain. In NY, we might make $1000, but we're trying to get 4 people across the country and trying to take care of our situation so that we can be making a positive contribution instead of spending all our time over at the soup kitchen line or over at the food stamp office. We're trying to do our business in such a way that we can actually sustain ourselves. We went into a lot of debt just being on tour. We came back in 1984 with between $15,000-20,000 worth of debts so that we had to take a year-and-a-half off in order to start paying our debts so that we could consider ourselves as cool as we thought we were because owing money to our parents and owing money to Tom, Dick and Harry and the people who helped us get to Amsterdam didn't feel real good. And yeah, we had gone to Europe and yeah, we had radicalized things, and yeah, we had gone out on a limb, and had spent money that we didn't have, and we were willing to sleep on everybody's floor, but you gotta pay your debts too, you know. So, we're just trying to do the best we can. If we had to fly from here to NY because our tour started in Washington DC, once, then I don't think that people should hold it against us.

Tim: It's not per se just that. Obviously, there's nothing that wrong with that.

Jeff: I think the bigger issue is this thing with the European bands. If in fact, and I don't know the details as it's all second or third hand...

Franco: We all played with the foreign bands at the Farm, and the foreign bands really indicated to us that they really needed, needed, needed money. And each of the foreign bands ended up walking away from the show with about $600. We ended up walking away from the show with about $450.

Tim: That's not the way it was initially set up, right?

Franco: Initially it never was set up because we felt it was a real delicate situation, and we really didn't know what to do. We felt like, well, for our homecoming gig from our tour, we really would like to have a nice show and we're really in financial straits too and ended up having to sell our van (from our last tour) to the promoter at the end of the last tour because a couple of cities cancelled their gigs and a couple of the guarantees ended up falling through and we ended up money short. So we had to sell our van for $2000 and came home poor and broke too and were looking towards our Farm show as "Yeah, we're gonna make a few bucks and it'll help pay everybody's rent. Yet we knew we were playing this gig with our friends who had helped us to get to Amsterdam and who had played with us in Italy and when it finally came down, we more or less just let it sit and let's just see what happens the night of the show. And the night of the show the bands indicated that they needed money and when it came time to cut up the money it was like, "Well, it feels like it's fair to split the money between the 3 bigger bands. And I was actually there in the room when the money was split up. It went down like let's give $75 to the opening bands and let's give $500 apiece to the other bands and "Whoa, wait a second, there's an extra $200-300 left here, what do we do with it?" And they said why don't we split it between the bands that are from out of town. And that's how it ended up and they asked if it's OK with everybody, and we said "Yeah". And then I said to people that I want people to know that I feel like we're being generous. Alot of other bands, including the most political correct bands, would've said "Hey", you know...

Tim: I understand but....

Franco: The cut was 60%, 30%, 30%, 10%, 5%.

Tim: ...you're acting as though that was a big, generous thing, where in fact....

Franco: Hundreds of dollars out of your pocket, you know.

Tim: ....when the shoe was on the other foot...

Dave: I think that is really unfair, Tim, because in certain situations that I had voice-complained to you, bands were making $2500 or $3500 and we were getting $100 or $200. And here is a situation where we were talking about if our ideal split was more like $700, $400, $400.

Tim: But when you were touring with bands in Europe...

Dave: Bands were getting equal splits...

Tim: Yeah?

Dave: In a lot of cases....it's on such a shoestring that it wasn't like even splits, and basically a lot of bands were giving over to us just whatever was made at the door because a lot of times you had 50 people at the door, 125 people at the door. Some gigs panned out a lot more, in the bigger cities....

Franco: It's kinds like you're saying, kinda like comparing apples and oranges, because BGK playing in the United States as opposed to MDC playing in Europe--it's kinda like a little bit different...

Tim: But if a band brought me over to Europe, then I'd say that's a very special relationship. I hate to see problems cropping up in these relationships between people who should be really tight, and what I'm trying to get at here is--I'm not saying that you guys (MDC) don't stand for anything and you're totally full of shit--but I do see, from my eyes, that now you're balancing your ideals against your own private interests, which are changing the way you're doing business.

Dave: Well goddam, lo and behold. I'm not getting defensive, you're getting defensive. What can I say. Maybe we see that our needs--I have a 500 slide show that I collected, and we can't even show it to people around the world because we don't even have the money to buy a slide projector. What I see that we want to do with our money are strong great things. Just like with MRR, you worked hard with the magazine, it's garnered fruit, I know you don't make a personal thing from it but there's a cash flow that you're able to do things with, like the center in Berkeley that you're planning, and it took how much-6, 8, $10,000 before you open the doors--that money came from people gathering their strength together and trying...

Franco: ...supporting your scene...

Dave: ...and that's why we might pay $60 for a half page ad or people might pay $1 for a magazine, and they say "Oh, they're making a profit" or "They're playing with my money and this has changed..."

Franco: "Put it out for free..."

Dave: ...or "Those guys should put out albums" or....

Tim: Well we are doing it for free as a matter of fact....and I don't think our principles have changed. We don't make money (personally) and all the money goes back into doing these projects which influence the scene...

Jeff: Without getting on a moral high horse, my principles have changed--not my principles, but I realized that I wasn't going to be sacrificing my whole life for MRR and I stopped doing it.

Dave: What happened to your principles, Jeff? The things you were espousing 3-4 years ago that you're holding me to task for not living up to...

Franco: ...while we're still doing it.

Jeff: One of the reasons why I'm not doing it anymore is precisely because of the extent of the hypocrisy in the whole punk scene. The fact of the matter was that everybody was going around getting all politicized and moralistic and self-righteous and puritanical and for most people it was like a big rhetorical flourish. It didn't have any real substance. When you go to these gigs and there's like 5 skinheads who are terrorizing 200 punks, what does that say about the health of the punk scene? What does that say about the ability of people to care or defend anything that they're doing?

Dave: We're still there dealing with it...

Jeff: ...and really dealing with it?

Dave: Yeah, Tim was at a show the otrher night where I got my ass right in the middle of it. And I go to Atlanta or Tampa, my face is on the line. And I've had more than one fight, and I didn't drop out of punk rock and get a nice $20,000 job....

Jeff: Yeah, well I didn't get no nice $20,000 a year job either, dude! I can't even pay my rent, so don't give me this $10,000-$20,000 a year. I'm lucky if I can make $5000 a year.

Dave: You still dropped out of MRR.

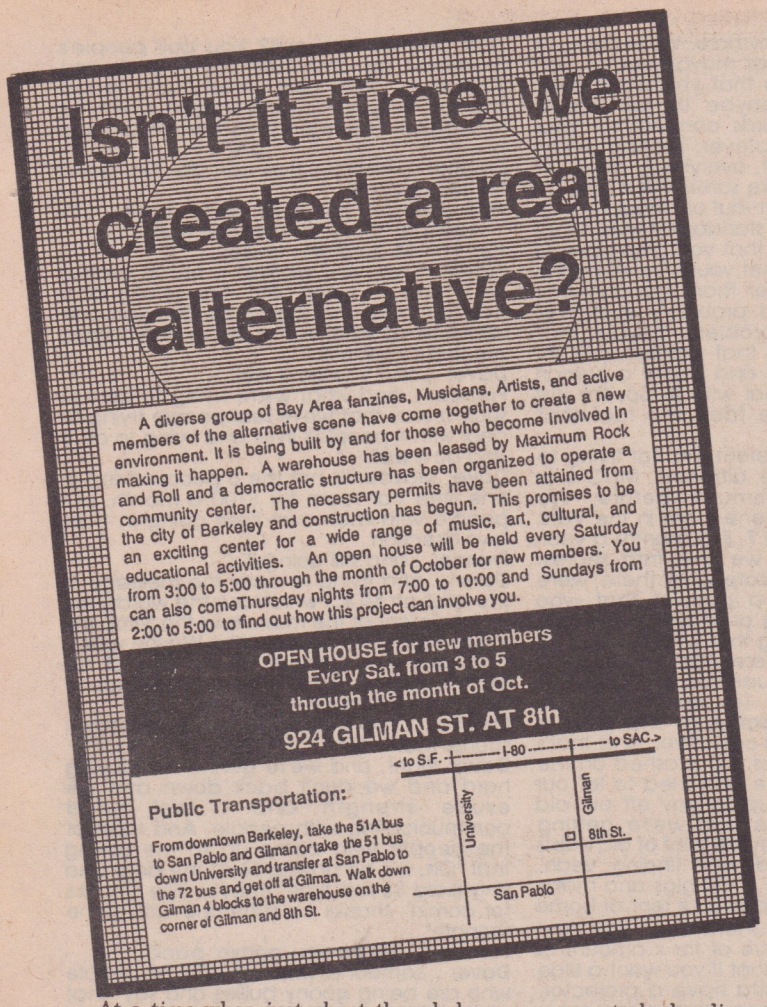
Jeff: Yeah, I admitted that when my values changed, I did.

Dave: So you dropped out of the scene.

Jeff: I dropped out of the scene pretty

much, that's right.
Dave: Great.
Jeff: What I'm saying is that it's better to admit that you've been disillusioned and realize that you want something else out of life than to keep pretending that you're doing the same thing and really keep seeking more comfort for yourself, don't you see that?
Dave: Well, touché, tee hee, tee hee.
Jeff: Let's not get....
Dave: Why, I mean....
Franco: You're accusing us of being oh so comfortable..
Jeff: I'm not accusing you of...
Dave: Self-righteous guys of three years ago are now greedy, comfortable...
Franco: Have you ever been to my house, do you even know where I live or what I do?
Dave: And dropping out of the scene and not living up to that false hypocrisy is better than putting our nose on the line and us just deciding that we do need a little bit more out of it because these are our needs...
Tim: That in a way is OK, but unfortunately because of the way MDC functioned before in a very sort of puritanical way, a very idealistic...
Franco: We weren't trying to be so puritanical.
Tim: Bull.
Franco: Quote the puritanical gospel.
Tim: Without going into all the details, you guys would get down on people...
Franco: A little beer, a little clear, that's our gospel, you know.
Tim: ...for the way they handled their business...Kennedys, whatever, on the way they handled their business, and my beef is that you guys are a standard that you set up, that you put yourselves out there for, and you're in a position to actually disillusion an awful lot of people. And me, as somebody who feels that political punk is something that is really important, I feel a need to call you on it and say "I think that some of this is bull", that your attitudes are changing in some ways...and maybe they are and maybe they're not, and you're saying they're not.
Dave: I'm not saying they're not, I'm just saying we fluctuate and we change, but it's not like...
Franco: We're not giving up the ghost.
Dave: ...we've turned totally hypocritical and the self-righteousness of 3 years has turned into the moral decay of greediness now. That's a pretty harsh picture to paint up to people who are working hard and struggling and trying to give a rock band to people and trying to tour it around the world and the fact of the matter is that there isn't as much money out there as what you think--a band can run through 6-8 thousand dollars on the road in 6-8 weeks. If you can do it better than us, than God bless you. Three years ago we might have had a lot more higher expectations out of parts of the scene and we might've been vocal, and discreetly vocal to people we trusted and not to any zines and bad-mouthed people about the DK's, say. They took us to Europe, I'm happy I went to Europe with them. At the time the cuts of the money seemed weird to me. I came back, felt a little funny, but 2 years down the line I'm really happy I went to Europe with them.
Franco: Thankful to the Kennedys.
Dave: And we did pay our own way with our first album and made about $2000 in 6 weeks in Europe with the Kennedys, and $2000 ($100 a gig for 20 gigs) goes not very far, considering airplane tickets and everything else. Maybe we are changing, and if you want to label us hypocrits and not quite living up to the standards that you perceive...
Tim: No, that you put out there, David.
Dave: ..us to have, then you can say that these guys are no good, they're not living up to their real selves anymore.
Jeff: First of all, nobody's saying that you guys are no good anymore. We're trying to make you realize that maybe you've had some transformation that you're not even perceiving, that maybe it's an imperceptable shift towards concern for your own comfort or whatever. I mean everybody goes through it, everybody does. I'm not saying that I'm like some--I'm a jerk, I'm the first one to admit it--but all I'm saying is...is that you guys set the standard, it wasn't that we set the standard that you guys have to live up to. You guys set your own standard, you guys set it higher than probably any human being could probably ever live. That's part of the problem maybe, that when you do get in that position and set unrealistic standards and you're a human being and can't deal with it. So, I'm just saying, look, maybe face the fact that something's different.
Dave: Things are different, I'm not trying to hide that things are different. MDC was almost like a commune before. We communally lived in one room in the Vats, we lived on the road 7, 8, 9 months a year, everything we got we split into shares. Everyone got one vote and there were people who were a part of that who weren't even players on stage, they were just part of everything that worked. And for whatever reasons, there wasn't enough for the debt we got ourselves into and the standards we built for ourselves were uncomfortable for some of the people who were part of this collective. And that's what happened to us, we crashed on the ground and sat there and tried to let our record sales catch up to pay off our old debts. And here we are, we're getting back in there, we still have a lot of old debts to deal with yet, and we're finding, yeah, maybe you can't go 30-40 gigs and make $200-$300 a gig and pay your rent at home and have a baby there that you feel obligated to take care of for x amount of dollars a month and that if you want a slide show, shoot, you gotta have a projector. And if you want to keep your equipment in top shape and want to sound really good and not have rinky-dink equipment or equipment that's breaking down, you do need--and maybe we are readjusting this, and maybe it's taking you coming here to force us into saying "Yes, in a lot of ways MDC is changing and we're not exactly the same band we were in '79 when we first started the band, in '82 when we came out to California and got to meet you folks and a lot of the things, you know, our idealism and everything might have construed us to be something that some folks see us not living up to now. But we're the people living the life of it and this is what we're doing and maybe in certain ways we are compromising some of the things we thought we could do, like go on tour, make $4000 in 3 months and somehow eat the peanut butter and jelly and make it all work. And maybe we're just a little, we decided that hey, you can't...it hurts having 2 of our guys in jail in Toronto and needing $4000 and who do you call? You call people's mommies up and they say "I gave you $500 blah, blah, blah when you needed that last trouble you guys were in, when the van broke." There's only a certain amount of...
Franco: ...dreamin' you can do. You gotta be real people
Jeff: Except this guy over here, Tim Yohannan, here's the only one that...
Tim: I'm still dreamin', dudes.
Franco: Tim, you worked it out in such a way that it works out financially and economically and logistically and you can afford to do what you're doing and it works out and it's beautiful.
Dave: ...and you do it well.
Franco: ...and what we're trying to do it in such a way that we're real people trying to deal with 4 people's lives and trying to do it and do it well.
Dave: Maybe it's not the 6 people living in one little Vat room for $100 a month, but people with their own lives going in their own direction..
Franco: ...and still doing it...
Dave: ...and trying to carry the message in the spirit on MDC, which are the words, the embodiment of the music and the lyrics, the things that we're saying. John Wayne was a nazi, and I do dream of the day of no more cops, and all God's children got to have their freedom...
Franco: ...and we'll be in your home town sooner than later.
Dave: Right, and we're gonna be playing hard and we don't back down and we exude strength and I feel good communicating with people. And most of the people who come up to me saying that "Oh, we be paying $6 at the door and only paid $5 last time", they're like "Thanks for comin', thanks for someone with some strength"...
Franco: ..."When you comin' back"
Dave: ...someone who will look at people who are being goony bullies and say "That ain't right" and "We're not background music to your noise". And people are looking for people that are strong and who they can rally with and...
Jeff: And that's why they don't want to perceive those people as exploiting them and lying to them, that's all.
Franco: The people in all the cities we went really did not give us that impression.
Jeff: I'm not saying that you guys are, I'm just saying that because of that very thing, because you have so many people looking up to you, you have a responsibility, that's all.
Dave: I feel responsible, Jeffrey, and Tim and MRR and the world, and we're comin' and we feel responsible. We feel responsible for our shows, we don't let the goonies take it over, we like fair prices, we like minor shows, we don't like to get involved with scams, bad people, bully bouncers or anything like that.
Tim: OK, we gotta wrap this thing up right now, as we've been running on way long. That's it.

Photo by Natalie Sternberg


Isn't it time we created a real alternative?
A diverse group of Bay Area fanzines, Musicians, Artists, and active members of the alternative scene have come together to create a new environment. It is being built by and for those who become involved in making it happen. A warehouse has been leased by Maximum Rock and Roll and a democratic structure has been organized to operate a community center. The necessary permits have been attained from the city of Berkeley and construction has begun. This promises to be an exciting center for a wide range of music, art, cultural, and educational activities. An open house will be held every Saturday from 3:00 to 5:00 through the month of October for new members. You can also comeThursday nights from 7:00 to 10:00 and Sundays from 2:00 to 5:00 to find out how this project can involve you.
OPEN HOUSE for new members
Every Sat. from 3 to 5
through the month of Oct.
924 GILMAN ST. AT 8th
Public Transportation:
From downtown Berkeley, take the 51A bus to San Pablo and Gilman or take the 51 bus down University and transfer at San Pablo to the 72 bus and get off at Gilman. Walk down Gilman 4 blocks to the warehouse on the corner of Gilman and 8th St.
<to S.F.
I-80
to SAC.>
University
Gilman
8th St.
San Pablo

At a time when just about the whole scene seems to be heading pell mell away from some of punk's original ideas (do-it-yourself attitudes, anti-commercialism, cooperation, grassroots communities, etc.), a good-sized chunk of the Bay Area scene has decided to run headlong against the grain. As you may have read in previous issues, MRR has been trying to save enough money to finance a community-run cultural center (We've tried for 3 years, but either never found the right place or had enough money to do it right), but this dream was by no means our's alone. A cluster of people who used to put on shows at New Method warehouse, and later at Own's Pizza, had the same hopes.

So, we combined our energies, and recently (five months ago), Victor (madman that he is) located a sire in Berkeley (after looking almost daily for a year) and convinced me (actually, it was more like dragged me kicking and screaming) to go for it. We then rented the warehouse, all 3000 square feet of it, and started plowing through the red tape. We had to wait 4 months for a hearing before the Board of Adjustment, and finally got our day on Sept. 8. In preparation, we held meetings every Thursday night for about 3 months, and through word-of-mouth built up a core of 60 people who broke into four committees: security, booking, membership, and construction. These committees democratically formulated the proposals for the governing of the clubhouse (not a club) which were then discussed and altered by consensus of the whole membership, and when we went in for our hearing we had done all our homework. Not only were we able to be specific about our intentions, but we also did parking studies, neighborhood petitions, etc., etc., and even got the support of Berkeley's socialist mayor, Gus Newport.

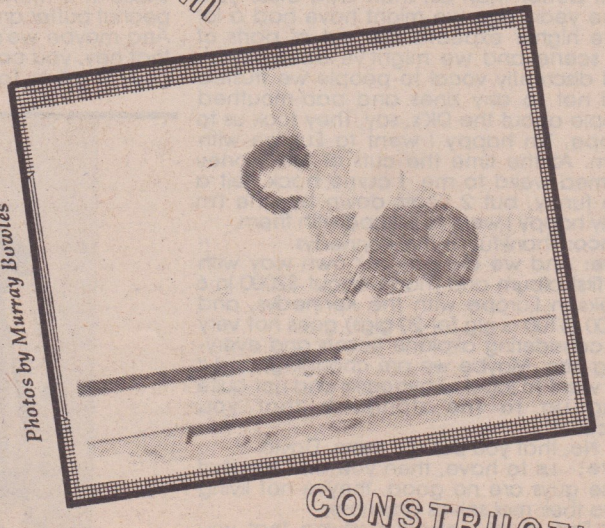
Anyway, the Board approved our proposal by an 8-1 vote, and now we've entered the construction phase, which should be completed by the end of October. We are building a stage, soundproof some walls, build 2 wheelchair-accessible bathrooms, etc. Some of our expenses are running like this: sound system $6000, lighting $1000, electrical work $1000, construction materials $3000, insurance $2500, monthly rent $2000---by the time we open we'll have spent approximately $26,000 on this project.

But now, let me tell you about some of our ideas/ideals. This joint is gonna be a clubhouse for the scene. Events in the place will take place on weekend nights (see the following article on how we'd like them to bring a whole new definition to what a "show" is, harkening back to the wild, unpredictable mix of the early days of punk. Nowadays, you can pretty well tell what a show will be like before you ever go to it). We'll rent out rehearsal space for cheap, as well as have "community meetings" and other forums, films, etc. We want to create an environment that fosters communication, not only between performers and members, but also between members themselves.

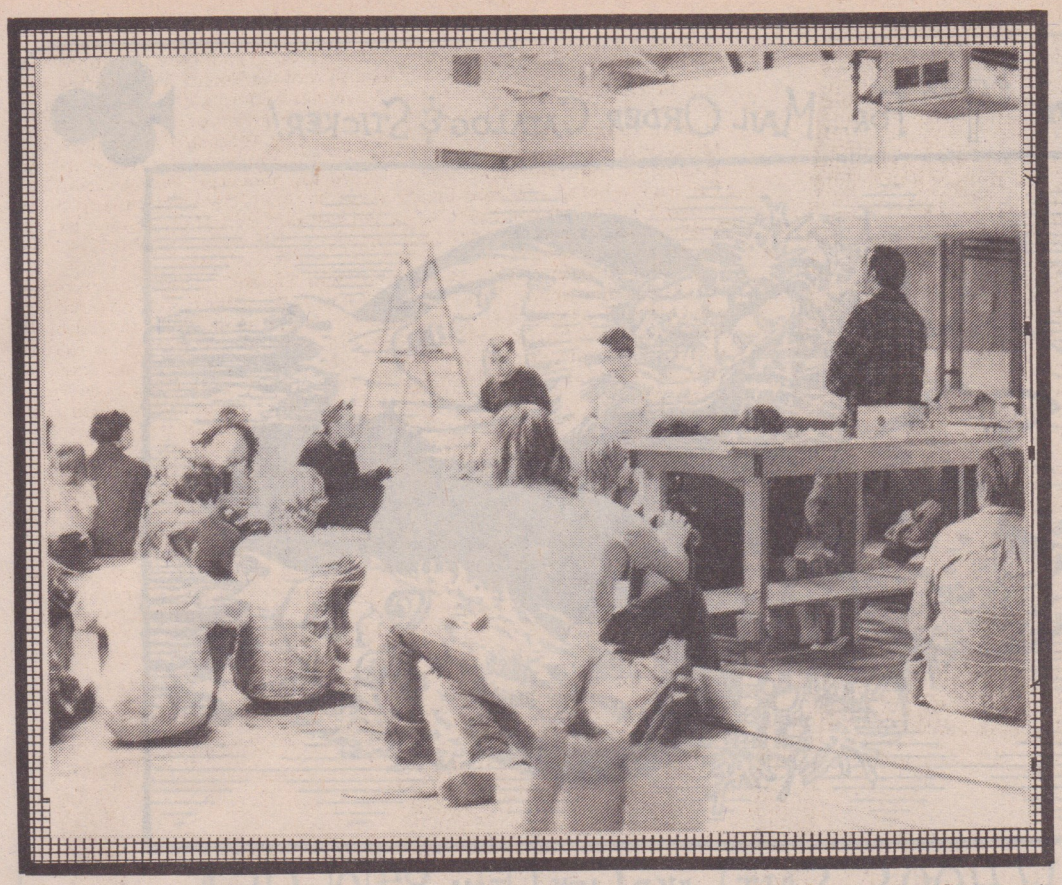
Did I say members? Right, this will be a membership clubhouse, and anyone can join--for a mere $2 and a commitment to participate in a violence-free, vandalism-free environment. Because of the danger of getting busted, no alcohol will be allowed inside either. It's the responsibility of members to not only abide by these few guidelines, but to encourage others to abide as well. It's the only way we'll be able to stay open, and the best way to have an honest, creative situation. Security is being governed by the security committee, who in turn must answer (as do all committees) to the membership at large--but we all realize that ultimately we are all security people--it is our place together to create and preserve.

The success of this experiment will depend on our imagination and our commitment. Right now we've got lots of both, and have begun an outreach program to get as many people as possible to our open houses (every Saturday from 3-5 PM throughout the construction period) to get acquainted with each other. One of the main problems at the "commercial" punk shows now is that most people don't know each other anymore. We want to re-establish that sense of community, of common purpose, and feel that's the best way to insure a healthy, non-violent scene.

As you can see, our hopes are pretty high and only time will tell whether this experiment can serve as an example that people can still create, don't have to "sell out" to commercialism, and even some of the hardened cynics around here are starting to get excited. I'll keep you appraised as to how it goes. Meanwhile, if you want to help out and live in the area, come visit. If you live far away but would like to join (in case you ever visit here), all you need to do is send in $2 (and 25¢ postage) for a membership card. And if you'd just like to help out financially, you're more than welcome to send in a donation. Thanks, Tim



Photos by Murray Bowles



SOME FEATURES OF THIS CLUBHOUSE:

An open mike for people to questions bands on opinions, lyrics, attitudes, etc

A membership requirement of commitment to nonviolence and creative effort--the reestablishment of "community"

No advertising of specific bands--only that shows will take place on given days, hopefully exposing people to more experiences

A library, as well as zine and record sales

A new definition of what a show is: tons of surprises from the stage--not just bands, but also speakers, movies, performance.

Non-stage weirdness from the Mindfuck Committee, a 3-ring circus as well as educational fun

Cooperation not competition: guaranteed minimum payments to performers, as well as fair splits determined by the artists themselves

GUIDELINES FOR ARTISTS WISHING TO PERFORM AT THE WAREHOUSE

The warehouse is not just for music; we intend to provide a forum for all kinds of creative efforts. These could include, but are by no means limited to: theater, poetry, dance, film and video, painting, and whatever else you can imagine. The key word here is alternative. We're not out to operate just another night club or gallery, and so preference will be given to artists working outside "normal" channels, i.e., those who don't have the backing of major record labels or academic or foundation funding.

Equally important is the artists' willingness to abide by the same conditions that all members of the club agree to. This specifically includes refraining from violence, vandalism, and the use of drugs or alcohol on club premises. In addition, performers must share responsibility with members of the audience for ensuring that these conditions are maintained.

Another unique feature of the warehouse is that members of the audience will not only be allowed, but encouraged, to take the stage following a performance to offer comments or criticism. For example, if someone feels that a band's lyrics or attitudes carry racist or sexist overtones, he or she would be given an opportunity to say so. One member of the band would then be allowed equal time (probably limited to five minutes for each side) to rebut the criticism.

The most controversial policy, even among our own membership, governs advertising: there won't be any. That means no flyers and no newspaper or radio announcements about what specific artists will be performing. The only publicity, by way of MAXIMUM ROCKNROLL radio and magazine and other alternative media, will be to the effect that the warehouse exists, that events will be happening every Friday and Saturday nights, and that people are welcome to become members and participate in those events.

Why are we insisting on this, to put it mildly, unusual approach? Mainly to avoid becoming, as stated before, just another night club or gallery. We want to build a membership whose first loyalty is to the warehouse, not to specific artists who perform there. We plan on putting together diverse and interesting bills and expect that word of mouth will result in shows being consistently well attended. This is an experiment, and therefore subject to change, if, after a certain amount of time, it doesn't appear to be working out. But for now, we expect all performers to abide by the no-advertising policy; those who deliberately violate it risk losing their opportunity to play at the warehouse. There is, by the way, at least one advantage to this policy: touring bands who have signed a contract to play only one Bay Area venue (a condition frequently being imposed on bands by some of the bigger promoters) could play an unadvertised warehouse show without violating the spirit of their contract. The advantages to unknown bands who don't have enough drawing power to get booked into commercial rock clubs should be obvious.

This brings us to perhaps the touchiest subject, that of money. First of all, it's important to bear in mind that the warehouse is not being operated for profit. Nobody involved with it is being paid for his or her efforts, and we're prepared, if necessary, to lose money during the first few months. Second, it's our belief that all performers should be paid at least enough to cover their expenses, as well as a percentage of whatever we take in at the door. We therefore offer these guarantees, payable regardless of how many people attend a given show: artists from the greater Bay Area (bounded by Santa Rosa, Santa Cruz, and Sacramento) will receive a minimum of $20. Artists from farther away than that will receive a minimum of $50. We realize that this is not a lot of money (though the majority of commercially operated "alternative" venues in the Bay Area consistently pay even less), but at least it will ensure that it will not be costing artists money out of their own pockets to perform for us.

Money taken in at the door will be divided in this way: 50% will go for the operation of the warehouse (rent, insurance, utilities, etc.; we expect expenses to run from $2500 to $3000 a month, and we have already laid out $26,000 before the doors have even opened) and the other 50% will be divided among the performers. To give you an idea of how much money we are talking about here, the warehouse has a capacity of approximately 300, depending on how strict the fire marshal is with us, and door prices will usually range from $3 to $5. Therefore, a full house could generate between $900 and $1500, half of which would go to the performers. Needless to say, if shows were consistently attended by capacity crowds, the warehouse could cover its expenses with considerably less than 50% of the door receipts, and thus the percentage paid to the artists could then be increased.

How will the money be divided among the different performers at a given show? Here again our approach differs considerably from "business as usual." For one thing, the artists themselves will have a say in how much they think each group should be paid, and for another, criteria normally used, such as how famous a group is or how many people a given act might draw, will not be particularly relevant because of our no-advertising policy. More attention will be given to the specific needs of the artists; for example, if a band has come all the way from Europe, or has just had its van broken into and its equipment stolen, they might be given an unusually large share of that evening's take. The final decision on payment will be made by whichever representative of the booking committee is present at a given show, but if performers feel they have been treated unfairly, they can always appeal to a meeting of the general membership.

We've laid down some pretty stringent conditions for performing at the warehouse, and it obviously won't be for everyone, especially those who are interested in music, art, theater, or whatever, primarily as a business. But those of you who like the idea of what we're trying to do are welcome to get in touch with us. The person to contact is Victor, and we recommend that you write to him, including as much information about yourselves as possible (obviously things like demo tapes would be helpful, but even more helpful would be a simple statement of purpose, in your own words, explaining who you are and what you're trying to accomplish through your art). Write to Victor at PO Box 9683, Berkeley CA 94709. You can also call (415) 665-7391, but in most cases you'll get an answering machine; your calls will be returned much faster if we already have your written material in hand.

Lawrence Livermore, for the Booking Committee

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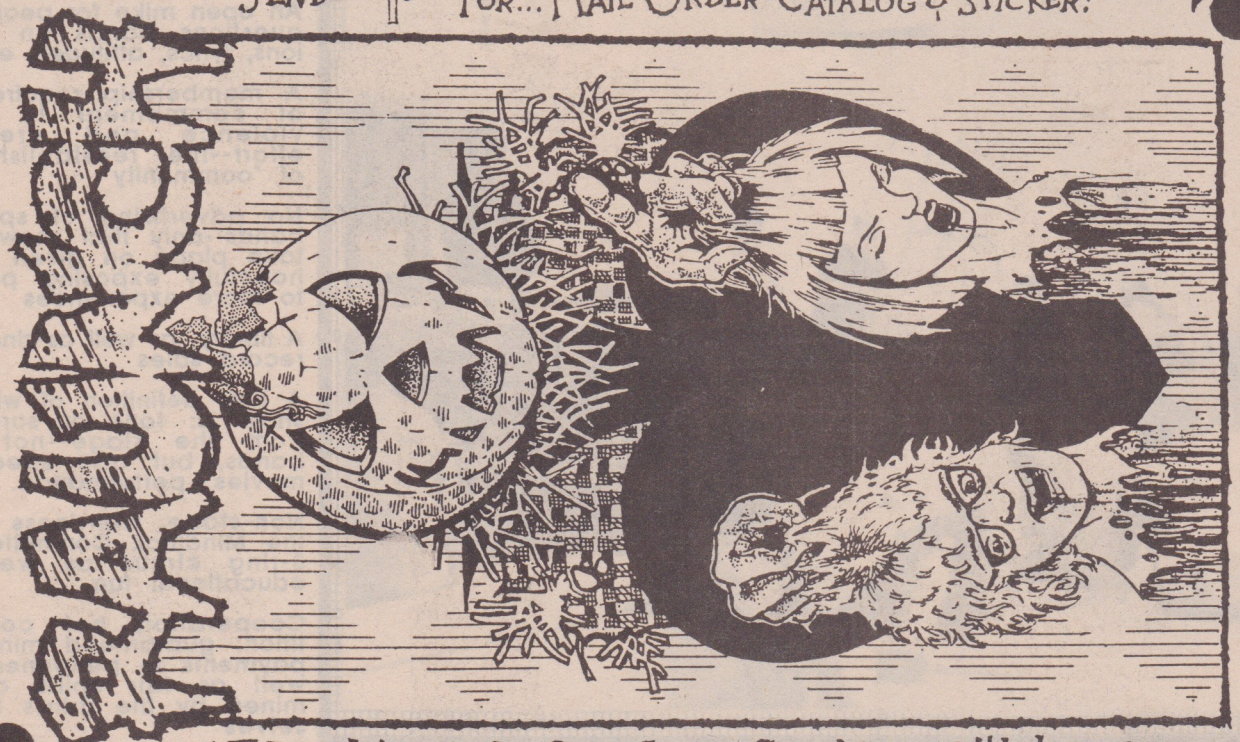

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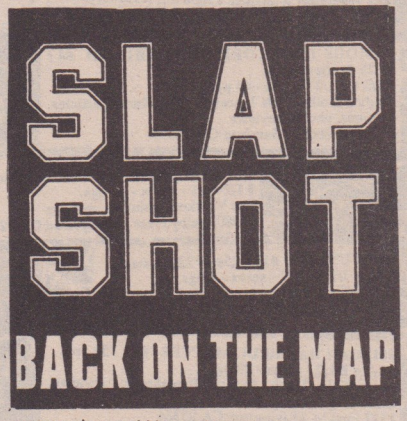

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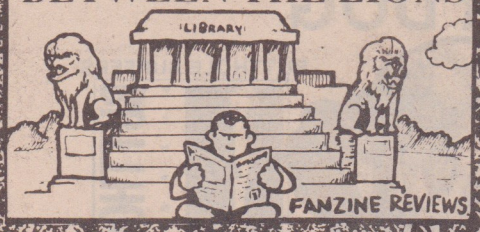

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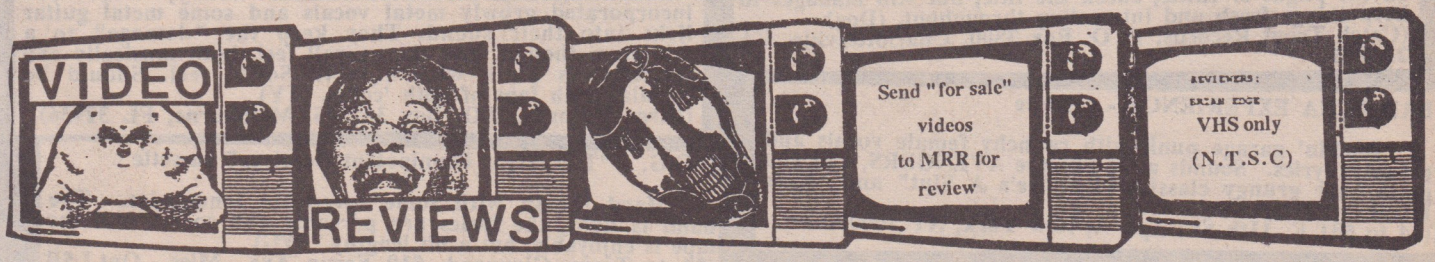


FLIPSIDE VIDEO FANZINE #4 "Brit Boys Attacked by Brats"

Live concert footage of GBH's first and second U.S. tours ('83-'84) along with clips of interviews with the band and fans. Fourteen songs in all. Approx 1 hour, color, great sound, quality footage (shows were packed), printed sticker cover, paperstock case.
($20 cash or $22.50 check to Flipside/ PO Box 363/ Whittier CA 90608)

Skate Rock Video Vol.1--"Blast From the Past and Present"

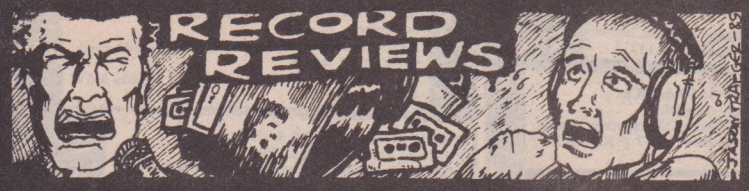
A quality production put together by Thrasher Magazine that focuses on lots of skating action with live clips of AGENT ORANGE, DRUNK INJUNS, DICKS, C2D (dubbed), SCREAMIN' SIRENS and TALES OF TERROR (1-3 songs each), thrown in for good measure. Decent live footage, fair to good live sound, and top-notch skate shots with excellent use of special effects. Approx. 45 min., color, printed cover, plastic case.
(High Speed Productions/ POB 884570/ SF, CA 94188)

BAND TOGETHER

A straight live shoot of 7 bands from a show at CBGB's in NY in July '86. Included are REST IN PIECES, WARZONE, BEDLAM, LUDICHRIST, ED GEIN'S CAR, STRAIGHT AHEAD, and FAR BACK DEEP, each with 12-20 min. of material. Approx. 2 hr., color, shot with one mounted camera, decent footage, basically the same continuous shot, with some zooms, good to fair sound, includes addresses of bands, xerox sticker with title and band names for packaging, plastic case. 20% of profits goes to bands.
($24.95 pp to: Peter DeMattia/ 8 Haddon Road/ Hewitt, NJ 07421)

LOVEDOLLS SUPERSTAR

The trashy sequel to "Desperate Teenage Lovedolls", this episode (I'm sure there will be more to come) has the LOVEDOLLS reforming and fighting their way back to the top. Doesn't exactly keep you on the edge of your seat but there is enough classic stuff here (like the assassination of Bruce Springsteen) to keep you entertained. Soundtrack includes music by BLACK FLAG, SONIC YOUTH, MEAT PUPPETS, GONE, PAINTED WILLIE, SWA, LOVEDOLLS, REDD KROSS, DEAD KENNEDYS, LAWNDALE, and ANARCHIE SIXX! Approx. 1hr. 30 min., color, originally shot in Super 8 (with resultant footage and sound), printed cardstock box.
($29.95 pp to: SST Records/ POB 1/ Lawndale, CA 90260)



REVIEWERS
(JB) Jeff Bale
(Dog) Dogtowne
(RG) Rob Glaser
(WG) Walter Glaser
(RS) Ruth Schwartz
(SS) Steve Spinali
(MS) Martin Sprouse
(TY) Tim Yohannan

Send MRR your record or tape for review. If possible, send 2 copies of records (one for review, one for radio airplay). With tapes, only one copy is necessary, but it must be a "for sale" tape to be reviewed. The address is: Maximum Rock'n'Roll
P.O. Box 288
Berkeley, CA 94701

North America/ North America/ North America/ North America/ North America/ North America/ North

ADRENALIN O.D. - "A Nice Song in the Key of 'D'/Return to..."

The A-side will bring a smile to your face -- a great, ripping punk song, more melodic than their previous material yet still powerful. The flip builds from power crunch to absolutely raging thrash. Great. (TY)
(Buy Our Records, P. O. Box 363, Vauxhall, NJ 07080)

A.M.Q.A. - "Cats Are Neat" EP

Plenty of good stuff from the state of Washington these days, and count this one in there. Great, fun punk/thrash with really nice touches throughout. Check it out. (TY)
(Subcore, P.O. Box 99284, Seattle, WA 98189)

BABY ASTRONAUTS - "All the Pancakes You Can Eat" LP

These guys are very diverse with their influences and styles, varying from song to song: rock'n'roll, blues, funk, ballads...But regional similarities are too obvious to ignore. They have that distinctive Twin Cities sound (somewhere between HUSKERS and SOUL ASYLUM). Vocal and guitar harmonies abound. Catchy and recommended. Each cover handmade. (RS)
(Deadweight Records, P. O. Box 141021, Minneapolis, MN 55414)

BABY OPAQUE - "Fugue in Cow Minor" LP

This defunct post-punk band had a knack for the slow, somber songs recalling the best from bands like the SLEEPERS and TOILING MIDGETS. This album relies on the plight of cattle, check the title, but still manages to keep things fresh and interesting throughout. (Dog)
(Catch Trout Records, P. O. Box 3800, Charlottesville, VA 22903)

BAD TUNA EXPERIENCE - cassette

Rockin' garage punk with raunchy female vocals and personal lyrics. Sounds a bit like the AVENGERS, and you gotta hear grungy classics like "He's A Slut" and "Beer Picnic." (WG)
($4 to 631 E. 11th St., Apt. A, New York, NY 10009)

BEEFEATER - "Need a Job" mini LP

Sadly, this may be the last record we see by this great DC band; it appears they too have split due to personnel changes. BEEFEATER were never a cliche normal thrash band and they proved it once again with the 12" with hard-hitting, really thought-out lyrics that stand out. Some of the songs have an experimental feel. But it's the title track that rocks the best. They're missed already by me. (Dog)
(Olive Tree Records, P.O. Box 13026, Washington, DC 20009)

BORED COPS - "Death Beach/Three Hearts"

The A-side is a tuneful thrasher that holds your attention with its pounding, building drive and lyrics. The flip is a ballad about growing up that starts out interesting but goes on far too long. Worth it for the "Death Beach" alone, though. (TY)
(223 S. Chauncey St., W. Lafayette, IN 47406)

BRAINEATERS - "Night Must Fall" EP

Punkish fright-rock is performed adequately on this EP. While the ballad "Fiend Without a Face" lacks any measure of menace or melodic interest, the other two numbers boast an upbeat, riffy energy and sung choruses. Basically unmemorable. (SS)
(P. O. Box 1686, Old Chelsea Station, NY 10011)

CAPITOL PUNISHMENT - "Slum with a View" LP

This outstanding Fresno band barrels along still relatively unknown after all there years, and undaunted by their lack of recognition, continue to produce HOT material. Besides being some of the nicest folks in HC, they are among the most proficient, and on this LP, they've broadened their material to include blues, jazz, and other influences, as well as adding a lot more guitar work. (TY)
(Unclean Records, P. O. Box 161621, Austin TX 78716)

DEAD AIM - "Dorks on Dope" cassette

Dirty straightahead thrash not unlike POISON IDEA. A few miniscule bits of metal show through: the MOTORHEAD-ish power, wailing guitars, etc. Pretty rockin'. (WG)
(5357 Princess Anne Rd., Virginia Beach, VA 23462)

DEAD KENNEDYS - "Bedtime for Democracy" LP

This 21 song album may well be the DK's swansong, and ironically is one of their best releases. Ninety-five percent thrash, this one rages from start to finish, but also contains some of those nice little touches which makes some rock'n'roll a cut above. While I haven't really gone for a DK's album for quite awhile, this one stands out, lyrically as well as musically. "Chickenshit Conformist" is the most accurate, no bullshit analysis of the current state of punk on record to date, a must for all concerned. (TY)
(Alternative Tentacles, P.O. Box 11458, San Francisco, CA 94101)

DISORDERLY CONDUCT - "Amen" LP

Like many hardcore bands today, D.C. has incorporated growly metal vocals and some metal guitar licks into their sound. They keep the "damage" to a minimum though, and the overall feel, both musically and lyrically, is punk with a sorta SoCal feel. Should be popular with fans of both 'cores. (TY)
(Dirge Records, P.O. Box 362145, Melbourne, FL 32936)

D.O.G. - "The Great Omnipotent Deceiver" cassette

Hard thrash with some speedcore tendencies. The band is tight, the lyrics are personal and social, and the tape is enjoyable, but a bit lengthy. WG)
($4 to Terry Girouard, 510 Fergo Ave., Miss., Ont.L5B 2J3, CANADA)

11TH HOUR - "Servation/Faster than This"

Unfortunately, you have to make a comparison with HUSKER DU/REPLACEMENTS with this record. The melody and hoarse vocals are too close not to. But still, there's a creative element here that is just a charming as those other groups and that should be given some room to grow. (Dog)
(Shag 2 Records, 2316 North Washington Blvd., Arlington, VA 22201)

FALSE LIBERTY - "Silence" EP

Great music, great lyrics, and great guys. Eurothrash meets U.S. stop-and-go. Though a bit generic in sound, the intensity and urgency easily overcome that potential problem. Hot stuff from the Northwest. (TY)
(One Step Ahead, 4050 19th Ave Box 199, San Francisco, CA 94132)

FLOORLORDS - "Black Ice Ride Tonight" EP

Hardcore energy melds with a funkiness on this record, which sounds somewhat like a jazzier version of late BLACK FLAG. I didn't care for the songs here, but there's a certain catchiness and power that might make this band into a future contender. (SS)
(Squirtdown Records, P. O. Box 7761, San Diego, CA 92107)

FORETHOUGHT - cassette

Ten songs from this new Bay Area band has influences ranging from dirge to blues, rock, and punk. The simple melodies and complex beats adds to the interest here but detracts from the power, but an intensity can be felt through the raw, loud vocals. (MS)
($1 to 71 Benis St., San Francisco, CA 94131)

FRIGHTWIG - "Faster, Frightwig, Kill! Kill!" LP

Back again with their noisy brand of raunch'n'roll, these gals don't disappoint. Most of their songs are slow-to-medium paced and only occasionally drag--yet somehow maintain a special quality, be it in the lyrics ("Punk Rock Jail Bait"), singing ("Freedom"), or that down and dirty pounding ("Crazy World"). Oh yeah, they're even better live. (TY)
(Caroline Records, 5 Crosby St, New York, NY 10013)

FUNSEEKERS - "We Are the Funseekers" EP

On repeated playings, I figured I liked the idea of this retro-'60's disc more than the outcome. All the right trappings -- good sense of humor, some interesting melodies. But the juices never really flow and I can't really recommend it against hard-working prole dough. (Dog)
(Susstone Records, P. O. Box 6425, Minneapolis, MN 55406)

GANG GREEN - "Another Wasted Night" 12"

Little or no fluff here, just eight blasting tunes, fueled by lots of booze if most guesses are correct. Tight, fast, and intense, even if you wouldn't rather "drink than fuck." (TY)
(Taang Records, P. O. Box 51, Auburndale, MA 01266)

GORE - "Stem the Bloodbath" cassette

18 short blasts of repetitious DISCHARGE-ish thrash with horrific lyrics, mostly dealing with war. Neat lyric booklet, pretty good job. (WG)
($4 to Gore, 36074 English, Sterling Hts., MI 48310)

GOVERNMENT ISSUE - LP

GI seem to alternate releases between Dutch East and Mystic, this one on the former. Excellent production and melodic punk tunes are the hallmark here, and while you can still pick out that DC sound, they've broadened to reach back to punk roots. as well as even earlier (the WHO?), all without losing that oomph or character of their presentation. Interesting. (TY)
(Dutch East)

GRAY MATTER - "Take It Back" 12"

Underlying garage pop riffs and harmonies potently mixed with pounding drums and gut-wrenching vocals, the end result is nothing less than powerful. Six songs that are drowned in rawness and energy, and can't help but grab your attention in one way or another. The lyrics lean toward personal concerns. (MS)
(Dischord, 3819 Beecher St. NW, Washington, DC 20007)

GRUESOMES - "Tyrants of Teen Trash" LP

"Teen trash" is right -- this neo-'60's garage outfit presents a clutch of primitive, upbeat rockers on this one. We've heard it all before -- and that's the problem. Montreal's GRUESOMES don't recycle their riffs to sound new or different, though there are a few nostalgia moments here, like "For All I Care." (SS)
(Og Music, Box 182, Station F, Montreal, Quebec H3J 2L1 CANADA)

HAPPY FLOWERS - "Now We are Six" EP

This is the second release from this terrible duo, resplendent with song titles like "Razors in My Apple," "Daddy Melted," and "The Vacuum Ate Timmy." All are recorded live and have a sheer dimwitted glee of ugliness and howling fear. I loved it. File between FLIPPER live and the BUTTHOLES. (Dog)
(Catch Trout Records, P. O. Box 3800, Charlottesville, VA 22903)

HATED - "No More Do We Cry" EP

Besides a pair of folk-tunes, what you get from this young band is a thrashing, HUSKER-ish fold rock sound. Complex, yet straightforward, thiese tunes show promise, though the various members are strewn around the country in colleges. (TY)
(Vermin Scum, 76 Summerfield Dr., Annapolis, MD 21403)

HONOR ROLE - "Purgatory" EP

This is heavy with the post-punk drum and bass sound, and while the title track has interesting lyrics, the music simply drones. The flip is a bit more upbeat, combined with more of an edge, yet still doesn't stand out. (MS)
(No Core Records, P. O. Box 5091, Raleigh, NC 27607)

HUMAN HOPEFULS - "When I Grow Up" cassette

A sloppy, messy version of RKL? These guys do have potential, and with time, they'll rock like crazy. (WG)
($3 to Human Hopefuls, 59 C31713 Glaciar Pass, Delafield, WI 53018)

JIM JONES AND THE KOOL-ADE KIDS - "Trust Me" LP

A torturous, grinding experience that occasionally lurches into third gear, only to slam back into first, not to mention reverse. Metallic gears of guitar driven onward by the pounding, crunching rhythm section and the howled-over grated vocals. The ants will get you! Hey, somebody's got to do this since Pus ain't doing it here anymore. (TY)
(Bleeding Ear Music, 18586 Pawnee Dr, Spring Lake, MI 49456)

LEAVING TRAINS - "Kill Tunes" LP

They're not going to like this comparison, but this is better than anything the DREAM SYNDICATE have ever done. The TRAINS use the same approach as the SYNDICATE, but are much looser in their approach, they rock a lot harder, and their subjects aren't as tired. For fans of GUN CLUB and RADIO BIRDMAN. (Dog)
(SST Records, P. O. Box 1, Lawndale, CA 90260)

LEOPARDS - "Psychedelia Boy/If You Come Back"

This is a Kansas to LA transplant that manages to capture the KINKS "Waterloo Sunset" era -- not an easy thing to do right. The song also manages to effectively poke a little fun at the LA psychedelic scene. Nice bit of pop. (Dog)
(Voxx, P. O. Box 7112, Burbank, CA 91510)

MDC - "Smoke Signals" LP

The long-awaited MDC LP is an interesting release. Thematically, they cover South Africa, cops, food, bullies in the pit, soup kitchens, nukes, skateboards -- the gamut of HC themes. The mix isn't quite as full or noisy as it could've been, but a cover of "Big Picture"(Canada's SUBHUMANS) is a treat, and the rest of the material is pretty much thrash, though country, R'n'B, jazz-metal, and even rap influences sneak right in. Dave's voice seems a bit straight at times, but that may have been intentional to make the vocals clearer. (TY)
(R Radical, 2440 16th St. #103, San Francisco, CA 94103)

MELVINS - EP

Slow, grinding punk with a metal influence. This band relies less on annoying solos, though, and more on a crunching pace to knock you down. Victor loves these guys, but then again, Victor is crazy -- so test these waters yourselves. (TY)
(CZ Records, 1407 E. Madison, Seattle, WA 98122)

MISERABLE SEX - cassette

There's a basic "SF street punk" sound forged out by the LEWD, FUCKUPS, etc., and this band seems to fit that classification, save their singalong choruses. Pretty good. (WG)
($2 to 3321 17th St. #8, San Francisco, CA 94110)

MR. BUNGLE - "The Raging Wrath of the Easter Bunny" cassette

This tape will blow Pee Wee Herman's house down, no problem, OK? Eight metallic thrash numbers in the same vein as ATTITUDE ADJUSTMENT, ACCUSED, etc. Keep the adrenalin flowing at an accelerated rate. Check 'em out, another hot unknown from the Northwest! (RG)
($5 to Ladd-Frith, P.O. Box 967, Eureka, CA 95502)

MR. T EXPERIENCE - "Everybody's Entitled to Their Own Opinion" LP

The MR. T EXPERIENCE definitely connect with an entertaining record here. This is simple and catchy punk rock, presented with biting guitarwork and high energy. What's more, they address a variety of offbeat themes in a trademark funny/dumb manner I found winning. Good work guys! (SS)
(Disorder, 1850 Union St, Rm 488, San Francisco, CA 94123)

MOVING TARGETS - LP

Boston has given us some great pop-punk like STRANGLEHOLD and the NOT, only to see them slip away largely unappreciated. Okay, Boston's giving us another chance in MOVING TARGETS, whose debut is quite a gift. Hope you try this one, and you'll find there's more to this city than metal. (TY)
(Taang Records, P. O. Box 51, Auburndale, MA 01266)

NEUROSIS - cassette

Formed from the ashes of VIOLENT COERCION, this band plays powerhouse thrash and pounding BLAST-ish noise, accented by anti-authority lyrics. A fierce band to watch out for. (WG)
($2.50 to Neurosis, 1160 36th, Emeryville, CA 94608)

NO FRAUD - "The E.P." EP

The passion comes through on this frenzied EP of high velocity thrash. A pummelling guitar and drum attack, combined with harsh vocals, makes each of these songs decisively effective, as well distinctive and dynamic in their own right. A winner! (SS)
(475 Fox Glove Road, Venice, FL 33595)

NOT FOR SALE - "A Taste of Honey/Neuvo Laredo Sincerity"

Yes, it's the same HERB ALPERT song that your mom and dad listened to, but these Austin garage pups mix it up a little bit more for a pleasurable trip down the Muzak/noise road. Flips does a double-take on the so-called "New Sincerity" movement in Austin. Maybe this is the Austin band to watch. (Dog)
(Rabid Cat Records, P. O. Box 49263, Austin, TX 78765)

NOXIOUS FUMES - cassette

A pretty strong blast from these Washington weirdos. This is slow to fast HC with thoughtful lyrics. My one gripe: it's only 5 songs! But it still rips. (WG)
($3 to K., Box 7154, Olympia, WA 98507)

NUNS - "Rumania" LP

This band was great early on in the San Francisco punk scene, but before they split up they went way soft. Back again now, they've taken up where they left off, with soft pop. Unless wimpy BLONDIE meets bad NICO is your passion, avoid this. (TY)
(PVC Records)

OYSTERS - "Mine Caroline/Tell Me"

Both sides of this 45 are great rocking tunes that do the term power-pop justice. Plenty of zip, great guitars, and catchy tunes and vocals. Fine. (TY)
(Taang Records)

P.T.D. - "Free of Sin" cassette

A dozen tunes of that forceful SoCal sound. A good mixture of thrash and melodic punk with angry vocals. Hot release. (WG)
(Zippo the Clown, 627 The West Mall, Apt. 503, Etobicoke, Ontario, CANADA M9C 4X5)

PAINFUL DISCHARGE - "Skulls and Balls" EP

PAINFUL DISCHARGE specializes in mid-to fast-tempo hardcore addressing personal/social themes. "Not So Cool" has some riveting instrumental changes, but the four other tunes lack distinctiveness. Overall, a respectable debut release. (SS)
(341 E. 18th Ave., Columbus, OH 43201)

PHANTOM TOLLBOOTH - 12"

This seven-song job rocks hard, but also contains a number of instrumental and vocal over-indulgences which infect even the more promising tracks. It's like the MINUTEMEN in terms of song structure, with lots of guitar wankings and awkward vocal intrusions. Basically unappealing, for me. (SS)
(Homestead Records)

REACTIONS - "Cracked Marbles" 12"

Decent but unoriginal powerpop on these six tunes. Jangly guitar and pounding drums are the cornerstones here, a more BEATLE-y version of the CHORDS or JOLT. I'd use the late, great QUICK as my standard in powerpop, mainly due to their guitar power and tunemanship -- these guys'd get a 6 to the QUICK's 10. (TY)
(Homestead Records)

ROT - "Welcome to Liquid Frankenstein's..." cassette

ROT has a poppy SoCal beach punk sound, accented by fuzzed-out guitarwork and sarcastic lyrics. Ten songs of pure fun! (WG)
($2 to 1928 Mizzen Rd., Toms River, NJ 08753)

SCENEKILLERS - "A Scarey Love/Sheila's Boom Box"

A side project for COUCH FLAMBEAU and the APPLIANCES, this pretty much sounds like a side project. "Scarey Love" has an experimental feel with dark, brooding vocals and the flip is funkier, sort of novelty. Interesting, but... (Dog)
(No label, no address)

SCRATCH ACID - "Just Keep Eating" LP

SCRATCH ACID shed some of their BIRTHDAY PARTY influences on this LP, which contains an assortment of powerful, gritty rockers mixed in with a few artier numbers. More of a rootsy rock approach is evident here, and the overall variety makes this one makes it recommendable. (SS)
(Rabid Cat, P.O. Box 49263, Austin, TX 78765)

SLAPSHOT - "Back on the Map" LP

These seven songs are nothing but classic melodic power, as the music comes across as early UK BLITZ backed up by the Boston HC sound that until now was lost in a fog of stupid metal. Gravelly vocals are broken up by catchy singalongs, and the production is slick yet only enhances the band's sound. (MS)
(Taang Records, P. O. Box 51, Auburndale, MA 01266)

SLOVENLY - "Thinking of Empire" LP

On their second release, they have shed their gloomy post-punk shadow and their tendency for arty experimentation in favor of a harder two-guitar edge. There's a delicate interweaving of rhythms that should excite guitar fans of TELEVISION and even the SOFT BOYS. (Dog)
(SST Records, P. O. Box 1, Lawndale, CA 90260)

SQUIRES - "Going All the Way" LP

This time around, the label responsible for the great Back from the Grave compliations has decided to release a whole album by one band, the Squires, who aren't so much a '60's punk band as a '60's garage pop band. While most of the material isn't as inspired as that classic "Going All the Way," most of it combines an appealing mixture of raw instrumentals and strong melodies. (JB)
(Crypt, Box 9151, Morristown, NJ 07960)

10 TONS OF LIES - "The Seeds of Next Season" EP

Both tracks are labelled with the same title, but I know for a fact that they're two different songs. Good stuff, more in the YARD TRAUMA/FUZZTONES style of hard driving psych/punk with a good sense of melody, a nice use of the whammy bar on guitar. (Dog)
(Voxx, P. O. Box 7112, Burbank, CA 91510)

3-D INVISIBLES - "Jump Off the Screen" LP

The nifty 3-D album cover (glasses provided) presages this band's lyric compulsion with horror movie themes. The songs are all presented in a stripped-down punkish format, with good melodies and arrangements, but very little in the way of power. A little dumb, and only a little better than average. (SS)
(Neurotic Bop, 451 Redwood, Troy, MI 48083)

UGLY AMERICANS - "Philadelphia Freedom" EP

For the most part, a let-down from the band's previous releases. The title track is laced with funk guitar and singalongs, and the remaining ones lean towards offbeat rock'n'roll. Musically, the material seems to be missing what the band was aiming for. (MS)
(Death Records, 18653 Ventura Blvd. Suite 30, Tarzana, CA 91356)

VARIOUS ARTISTS - "Empty Skulls, Vol. 2" LP

This installment, "The Wound Deepens," contains a few tracks each from an international lineup. Hot stuff from E.A.T.E.R., STRANGLEHOLD, HALF LIFE, COLERA, PANDEMONIUM, LEGION OF PARASITES, and others. Excellent selections and fun listening. (TY)
(Fartblossom Enterprizes, P. O. Box 818, Pomona, CA 91769)

VARIOUS ARTISTS - "God's Favorite Dog" LP

Jesus...a sheer noise museum here with previously unreleased tracks by BIG BLACK (sounding strangely like the FALL), HAPPY FLOWERS (very twisted noise), HOSE, KILLDOZER, SCRATCH ACID, and the BUTTHOLE SURFERS (with plenty of horns--jazz damage?). Horrible cover but this is one comp I find myself returning to over and over. (Dog)
(Touch and Go, P.O. Box 433, Dearborn, MI 48121)

VARIOUS ARTISTS - "It Came from Canada, Vol. 1" LP
"It Came from Canada, Vol. 2" LP

A mixed bag of punk, '60's, folk, rockabilly, experimental, and pop, with Volume 2 being a bit better than 1. Features the likes of GRUESOMES, DEJA VOODOO, MY DOG POPPER, ENIGMAS, and lots more. (TY)
(OG Music, Box 182 Station F, Montreal H3J2L1, CANADA)

VARIOUS ARTISTS - "I've Been Hypnotized" cassette

Basically, a pretty good comp containing mostly smaller U.S. outfits. Musical styles vary a bit, but LIFE SENTENCE, LEGION OF DOOM, and PUNKS FOR PROFIT really rock out. (WG)
($4 to P&S Productions, 403 Greenbriar Rd., Carterville, IL 62918)

VARIOUS ARTISTS - "Montreal-New York Connection" LP

Contains SCAB, ULTRAVIOLENCE, and KRAKDOWN from NY and ZERO, VOMIT AND THE ZITS, and GASSENHAUER from Montreal. All the tracks are live, but of good quality. Lots of great noise, thrash, and energy. Recommended for those who enjoy live recordings. (TY)
(Big City Records, 2329 Vance St., Bronx, NY 10469)

VARIOUS ARTISTS - "P.M.L. Compilation #1" cassette

A great compilation of eight Canadian and U.S. bands varying from rocking garage punk to straightahead thrash. YOUTH QUAKE, PROBLEM CHILDREN, and SONS OF ISHMAEL are my favorites, but there's something for any punk/HC fan out there. (RG)
($3.50 to P.M.L. Tapes, 1964 Carr Ave., Memphis, TN 38104)

VARIOUS ARTISTS - "Quest for the Corn Girl" cassette

A truly cool HC comp featuring the RAPED TEENAGERS, CANCEROUS GROWTH, LUDICHRIST, PSYCHO, and many more. Here the accent is on gruff thrash, but a few slower cuts break up the mayhem. Darn good. (WG)
($4 to Action, P. O. Box 623, Kendall Square, Cambridge, MA 02142)

VARIOUS ARTISTS - "Wipeout" cassette

This 15 band world compilation cassette features 37 songs and fantastic sound quality. So, if int'l HC is your fancy, get this. My faves include the STUPIDS, HERESY, and LUNATIC FRINGE. (RG)
($4 to Spencer Mak, 37 Macklingate Ct., Agincourt, Ontario, M1V 1E6 CANADA)

VARIOUS ARTISTS - "Subject to Blackout" cassette

A mega-cool comp with EXCEL, NO FRAUD, ATTITUDE ADJUSTMENT, and thirteen more HC groups. Another great job from this promising and consistent new label. (WG)
($4 to Newforce Records, 15641 Pensacola St., Westminster, CA 92683)

VICTIMS FAMILY - "Voltage and Violets" LP

Known as a "musician's band" in the Bay Area, this Santa Rosa trio plays tight, tight, tight and leaves the other local musicians in awe. Musically, they utilize jazz, metal, and HC in a manic combination that breaks new ground, though traces of early MEAT PUPPETS seem evident. Lyrically progressive and musically intensive. (TY)
(Mordam Records, P. O. Box 988, San Francisco, CA 94101)

VOLCANO SUNS - "All Night Lotus Party" LP

Still as great and still as diverse, this SUNS LP is almost as good as their first. It's a mixed bag with half psycho rockers and half melodic country-type beats which is okay, but not as overwhelming as before. However, some of these songs are real standouts in terms of originality and intensity. Still worthwhile. (RS)
(Homestead Records)

YAHOOS - "Sturn and Drang" 12"

From out of the ashes of late SICKIDZ rises Das YAHOOS, a CRAMPS-like "horror" quartet. Thought it's nothing new, their music is very well done, real pounding simplistic psychobilly stuff in five tracks, and one atmospheric, spoken word track. (TY)
(Skyclad, 6 Valley Brook Dr., Middlesex, NJ 08846)

YOUTHQUAKE - "Stress Test" cassette

For $1.50, this is the deal of the month. This tape rips! Ten songs of excellent sound quality vary musically from HUSKER DU-ish anthems to HC. In the same league as RAW POWER. Good lyrics. An exciting release! (RG)
($1.50 to Youthquake, 522 Kurtz St., Catasaugua, PA 10832)

XBAND - "Pleasure of Life" EP

It's hard to pin down what it is that makes this EP so appealing. It may be the well-honed HC songwriting, the elaborate powerchord tricks, the added edge of accessibility, or the poweful vocals. Whatever it is, I enjoyed the four tracks on this record thoroughly. Another great one from Florida. (SS)
(308 Vantage Point Lane #41, Tallahassee, FL 32301)

International/ International/ International/ International/ International/ International/ International/

ABADDON - "Eye for Eye" LP

This Polish band recently toured Yugoslavia and while there, recorded this album which was then released in France -- a truly international effort. Their style is generally thrash with good tunes and out-front guitar -- a more melodic approach not unlike TOXIC REASONS or NOTA. They are fine musicians, and on a dub tune you can really hear that well. (TY)
(New Wave, B.P. 6, 75462 Paris 10, FRANCE)

ANTI-CIMEX - 12"

A 7-song raver in the early DISCHARGE vein. Glad to see this excellent Swedish band getting exposure elsewhere. Pick this up! (TY)
(Distraught, ENGLAND)

BARBED WIRE - "The Age that Didn't Care" LP

Excellent classic punk, Oi, and thrash here. Not only do these guys play fine, tuneful stuff, but they deliver it with oomph and have fine lyrics to boot (no pun intended). Good stuff. (TY)
(Oi Records, ENGLAND)

CIRCLE OF SIG-TIU - "What's Harder than Live" cassette

Wow! Sixty minutes of thunderous thrash with metal guitar action that blows away anything in its path. Good sound quality, tight, and "Final Fight" and "In All This Shit" were real eye-openers. (WG)
($3 to Intelnet Tapes, c/o Martin Pick, Bartholomausstr. 60, 5600 Wurpental 2, W. GERMANY)

CREEPERS - "Baby's On Fire/Another Song About Motorbikes"

Marc Riley and company break a bit out of their FALL-like beat mold (at the same time as the FALL do with their cover of "Mr. Pharmacist" -- interesting) with a cover of BRIAN ENO's "Baby's On Fire" -- a pretty exciting version. On the flip, they return to their usual rolling form with a jangly, driving tune. (TY)
(In Tape, ENGLAND)

D.B.F. - "So Full of Lies" LP

Political lyrics in both English and German accompanies thrash with very tasteful speedcore influences. No guitar leads here -- just fast hardcore, even though I would have preferred songs with more overall distinctiveness. D.B.F. put in a solid debut effort here. (SS)
(Hardy Pelka, Buntentorsteinweg 120, 2800 Bremen, W. GERMANY)

DAMNED - "The Peel Sessions" 12"

Four ripping early blasts by the DAMNED are featured here, versions formerly only available on bootleg tapes and records. Several of the tracks, like "Sick of Being Sick," are actually superior to the previously released versions. A must for fans of '77 punk. (SS)
(Radio 1, P. O. Box 145, Woking, Surrey, GU22 8PZ ENGLAND)

DEPRAVED - "Stupidity Maketh the Man" LP

The DEPRAVED do it again! While there aren't as many standout numbers here as their debut LP, there's crunch and lyric spite to spare on this one. Imagine British thrash with catchy riffing and memorable vocals choruses, and you get an idea how special this record (and band) are. Very strong! (SS)
(COR, Box 333, 37 Stokes Croft, Bristol, BS2 3PY, ENGLAND)

DEAD ENDS - "Second Coming" cassette

A whole cassette LP of great punk with lots of hooks, melodies, and good rocking. Reminds me a bit of the DK's with political lyrics and all. Hot. No address for the label, Twisted Red Cross, but try... (TY)
(Artur Bandalan, 2288 Int. 25 Leveriza St., Malate, Manila 2801, PHILIPPINES)

DISGUST - "The Last Blast" EP

Buzzsaw guitar thrash on all six quickie tunes here. A posthumous release, this band was influenced strongly by the U.S. hardcore sound with stop-and-go arrangementss, snarling vocals, and short punches. (TY)
(Schonck, Niideggonstraat27, 5975 XV Sevenum, NETHERLANDS)

ENOLA GAY - "White Contol Means Bloody Murder" LP

A well-executed poster sleeve makes a nice introduction to ENOLA GAY's highly committed brand of punk and thrash. The compositions vary in quality from song to song, but their best moments occur when their instrumental power conjoins with great hooks (as on "Wealthy Ones"). (SS)
(Enola Gay Records, Postfach 510 632, 3000 Hannover 51, ENGLAND)

EXPLOITED - "Jesus is Dead" 12"

On the faster tunes here, I don't think this latest version of Wattie and Co. do as well as before, but on the more adventurous tunes, they come off very well, with a fuller sound. They can still put out some good sounds, as hard as that is to admit. (TY)
(Combatcore, ENGLAND)

FALL - "Mr. Pharmacist/Lucifer Over Lancashire"

Great cover of the OTHER HALF's '60's classic on the A-side, while the flip sounds like a slightly cleaner early FALL tune. Great drive and spirit on both -- a treat. (TY)
(Beggar's Banquet, ENGLAND)

F.O.H. - "Zweischen Stacheldraht und Freiheit" EP

Very garagy production and basic mid-tempo late '70's punk sound. Can't say much about their musical competency, but it is an indie record and they sounded like they had fun doing it. (TY)
(P. O. Box 1271, 7141 Moglingen, W. GERMANY)

FLITOX - "No. 1" EP

Really fine, driving punk rock with that French inflection. Not thrash, but quite uptempo basic melodic punk with lots of zip and power. Cool choruses, too. (TY)
(Jungle Hop International, BP 36, 94732 Nogent, Malne, FRANCE)

GNA GNA - "The Dance" 45

At first listen, it seems like a wimpy pop record and the B-side mostly is. But after a few listens, the A-side seems like it must be a lost and forgotton AVENGERS song. Melodic and simple with a bite of its own. (RS)
(Ramon Gonzalez, Gundeldingstr. 125, 4053 Basel, SWITZERLAND)

GODFATHERS - "Sun Arise/I Want Everything"

These guys write pop-punk songs so simple and catchy that you swear you've heard them before somewhere. Maybe you have, but the secret of great rock'n'roll is the ripped-off riff, reshuffled and redelivered in a new context. Both songs (one slow, one rocker) are top-notch. A special band. (TY)
(Corporate Image, ENGLAND)

HALLE 54 - "Huargh!" cassette

Some pretty hot stuff here. This is straight, urgent thrash with a good amount of musical variation. Lyrics seem to concentrate on torture. Good effort. (WG)
($2 to Intelnet Tapes, c/o Martin Pick, Bartholomausstr. 60, 5600 Wurpental 2, W. GERMANY)

INCA BABIES - "This Train..." LP

It's easy to complain that the BABIES are too much like the BIRTHDAY PARTY, but after some classic singles, this LP isn't bad. While no one song really stands out, the total record is quite enjoyable, adding southern style blues and pickin' to psycho post punk. (RS)
(Black Lagoon Records, 117 Willian Kent Crescent, Hulme, Manchester M15 ENGLAND)

INSTIGATORS - "Live at Muset" cassette

Face it, if you haven't hear the INSTIGATORS yet, you're a worm. But here's your chance to snatch up to 13 songs of their hard melodic sound captured in a live setting. A damn fun tape. (WG)
($3 to 12 Bell St., Newsome, Huddersfield, West Yorkshire, HD4 6NN ENGLAND)

KAUNEUS & TERVEYS - "Kasui" EP

A 4-song bone-crunching EP, heavy on power and guitar. In the mid-tempo range, they have a big sound without getting too clean or too metallic. It pounds. (TY)
(Masa Meatman, Raahenk. 10, 67200 Kokkola, FINLAND)

KIWISEX - "Devil is My Name" 12"

The percussive edge of SPK and later EINSTURZENDE NEUBAUTEN springs up on this 12", which has less power and dementia than it really should. This is industrial noise filtered into several distorted rock compositions, making for some repetitious listening. Below the standard. (SS)
(Intercall Records, UK and GERMANY)

MANSON YOUTH/HOSTAGES OF AYATOLLAH - split LP

Two fine German hardcore bands share this platter. HOA clock in with some pounding thrash, tight as hell and powerfully delivered. Ah, but then MANSON YOUTH take their turn, and for a band with such a lame name, they are quite a revelation -- tight, great guitar, and one of the most urgent female vocalists I've heard in a while -- great lyrics, too! Hard to go wrong with either side. (TY)
(Zorro Records, c/o Petra Ostertag, Oraneinstr. 36, 1000 Berlin 36, W. GERMANY)

NO IDEA - 12"

Punk in an English '78 style. Both funnypunk and serious punk lyrics set to above average, driving punk tunes. Hey, I think this is a punk record, and a totally enjoyable one at that. (TY)
(Jayrem Records, P. O. Box 504, Wellington, NEW ZEALAND)

PUBLIC CITY - "First Blood/Jimmy Jones"

The A-side is driving melodic punk with cool guitar and neat singing, as well as some sound effects. It works. The flip is much more of a ballad with lots of choruses. Okay, but it does drag on. Neat guitar, again. (TY)
(New Wave, B.P. 6, 75462 Paris 10, FRANCE)

RIPCORD - "The Damage is Done" flexi

This is a nine-song 7" of pretty raging thrash and hard-edged punk. The drumming is mixed kind of weird so it sounds a little tinny at times, but otherwise this band delivers short, fast blasts of anger with early DISCHARGE-like ferocity. (TY)
($2 to John, 14 Cornwallis Ave., Worle, Weston-S-Mare, Avon BS22 9PF, ENGLAND)

ROVSVETT - "Et Psykiskt Drama..." EP

Gruff vocals accompany dischordant, biting hardcore and thrash on this hard-rocking 7-track EP. A lack of variety in songwriting is about made up for with the grinding guitars and overall vocal intensity. A good follow-up to their excellent debut EP. (SS)
(Gesallgatan 14, 573 00 Tranas, SWEDEN)

SATANIC MALFUNCTIONS - "Who Wants the World" EP

A 24-song 7" that's as basic and homemade as you might expect. Musically, it's rough -- both in terms of playing and production, but that shouldn't stop you from enjoying the punk primitiveness within. Fun. (TY)
(Teacore, c/o Stu, 3 Albion Road, Scarborough, N. Yorks, YO11 2BT, ENGLAND)

SCHLIESSMUSKEL - "Komm, setz Dich zu uns" EP

SCHLIESSMUSKEL try a little of everything on their debut EP: "Klaus E." is a blast of catchy thrash in the gritty tradition of HEIMAT LOS; "Nachigedanken" has an almost RAMONES-y appeal; "Rita," with its wonderful vocal choruses, qualifies as appealing pop-punk. A varied, and very good, EP. (SS)
(We Bite Records, Thomas Issler, Hohenstaufenstr. 27, 7070 Schwabisch, Gmund, W. GERMANY)

SLAM - "End of Laughter" LP

Out of the 15 mid-tempo punk songs here, most are made up of delicate guitar leads, simple drum beats and droning vocals that lean toward the dark side. Maybe the songs are too long, maybe the band doesn't live up to their name, but this slab just doesn't stand out. (MS)
(Subcore, P. O. Box 99284, Seattle, WA 98199)

SOUP DRAGONS - "Hang-Ten" 12"

Their second release continues with their BUZZCOCKS-like pop punk sound, though not quite as explicitly derivative this time. They combine tough lyrics, pounding beats, teen vocals, and a slight bit of experimentation with pop rock'n'roll tunes. It works. (TY)
(Raw TV, ENGLAND)

STIFF LITTLE FINGERS - "The Peel Sessions" 12"

These early recordings with one of the greatest UK punk outfits contains four songs, all finely recorded and performed. While lacking in the immediacy and power of their first LP, these slower alternate versions have their own charm. "Barbed Wire Love" is especially good. (SS)
(Radio 1, P. O. Box 145, Woking, Surrey, GU22 8PZ ENGLAND)

TOXIC REASONS - "Bullets for You" LP

A vast improvement over their last LP, this one showing lots of spark and energy, sometimes reminding me of BAD BRAINS. Glad to see these vets rocking so hard, and still keeping their fine lyrical content. Plenty of melody, too. (TY)
(Alternative Tentacles, ENGLAND)

TREDJE KONET - "Fyra Hits" EP

Four nifty songs here, all in that irresistable Swedish pop-punk vein. The guitarwork is hard and well-fleshed out, the melodies more often than not memorable, and the entire record so bouyant that I recall the best work of ATTENTAT, 6-10 REDLOS, and other fine Swedish bands. Wonderful! (SS)
(Rosa Honung Records, SWEDEN)

VARIOUS ARTISTS - "Fatal Response" cassette

Pop-punk, thrash, Oi, are all present here. Hottest recordings are by DEAD ENDS and URBAN BANDITS (good production), but if GEORGE IMBECILE & THE IDIOTS' live tracks had been done in a studio, they'd have been tops. (TY)
(Twisted Red Cross, PHILIPPINES)

VARIOUS ARTISTS - "Rapsodie" LP

Lots of great material from the current crop of French HC bands, and there's enthusiasm as well as tight, hot music. Bands include 201, HEIMAT-LOS, FINAL BLAST, MST, SCRAPS, RAPT, and more. These bands are not as distinctively "French" as previous waves of French punk, seemingly more influenced by U.S. hardcore, which in a way is a shame. (TY)
(Jungle Hop International, BP 6, 94732 Nogent-Sur-Marne cedex, FRANCE)

VARIOUS ARTISTS - "Trousers in Action #2"" EP

This is a special limited edition 4-song EP that comes with the latest issue of Trousers In Action fanzine. The fanzine is good for the low-down on the Australian underground--a little more punk than what you would read in B-Side. This EP features a gritty punk tune by CHAOS, a sheer fun noise fest by FEEDTIME, a quirky track by EXAMPLEHEAD and a great BUZZCOCKS-like song by TOYS WENT BERZERK. (Dog)
(Aberrant Records, Box A566, Sydney South NSW, 2000 AUSTRALIA)

VARIOUS ARTISTS - "U-Boats Attack America" LP

This American release showcases the greatest hits, as it were, of the German Weird System label. BLUT&EISEN, NEUROTIC ARSEHOLES, RAZZIA, CRETINS, and others serve up a series of blistering HC and punk cuts mandatory for those who don't have the original German recordings. Excellent, varied sampler. (SS)
(Flipside, P. O. Box 363, Whittier, CA 90608)

VARIOUS ARTISTS - "Yugoslavia Maximum Hardcore #2" cassette

More, more, and even more HC for those thrash and burn addicts out there! Features STRESS D.A., KZV, and PATARENI to name a few, all of which deliver abrasive noisecore. Only for people with cast iron eardrums! (RG)
(Davor Kodzoman, Tuskanova 26, 41000 Zagreb, YUGOSLAVIA)

VARIOUS ARTISTS - "Your Chance #4 Comp." cassette

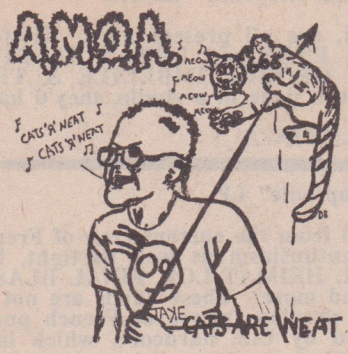
This international demo cassette comp from Germany features DISSACORD, CHALLENGER CREW, and many others. Varied but good sound quality plus a listing of bands' addresses and demo tape prices. (RG)
($3 to Frank Herbst, Klaumerbruch 21, 42 Oberhausen 12, W. GERMANY)

VICIOUS CIRCLE - "Reflections" LP

This Aussie band once again delivers the goods: mid- to fast-speed hardcore with crunching guitars and an impassioned vocal attack. Occasional forays into slower velocities results in less power here, but there's more than enough frenzied thrash for most HC afficianados. Good LP. (SS)
(Reactor Records, P. O. Box 623, Camberwell 3124, Melbourne, AUSTRALIA)

WANDAS - LP

This is their second LP, and there have been some changes. A few males are now in the formerly all-female line-up; the sound has gone from a rougher KLEENEX-type sound to a much slicker SIOUXSIE-influenced feel. What hasn't changed is the lyrical radicalism, still inspirational. (TY)
(Josee Ris, Galgenstraat 4a, 1013 LT Amsterdam, HOLLAND)



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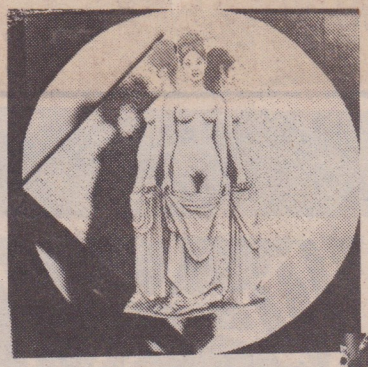

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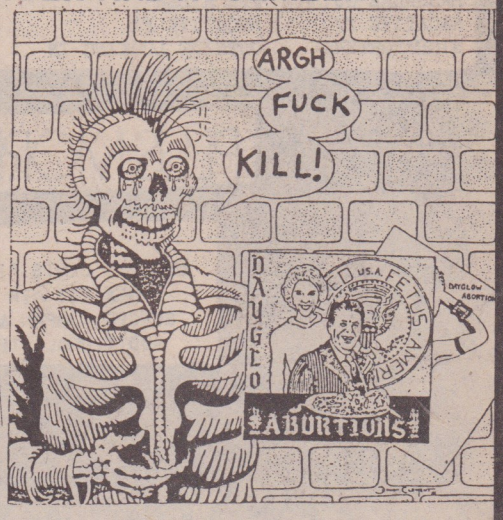

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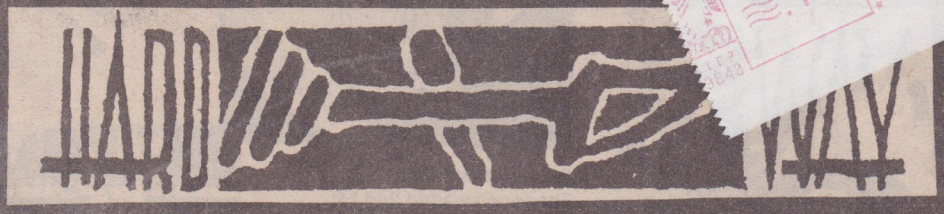

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